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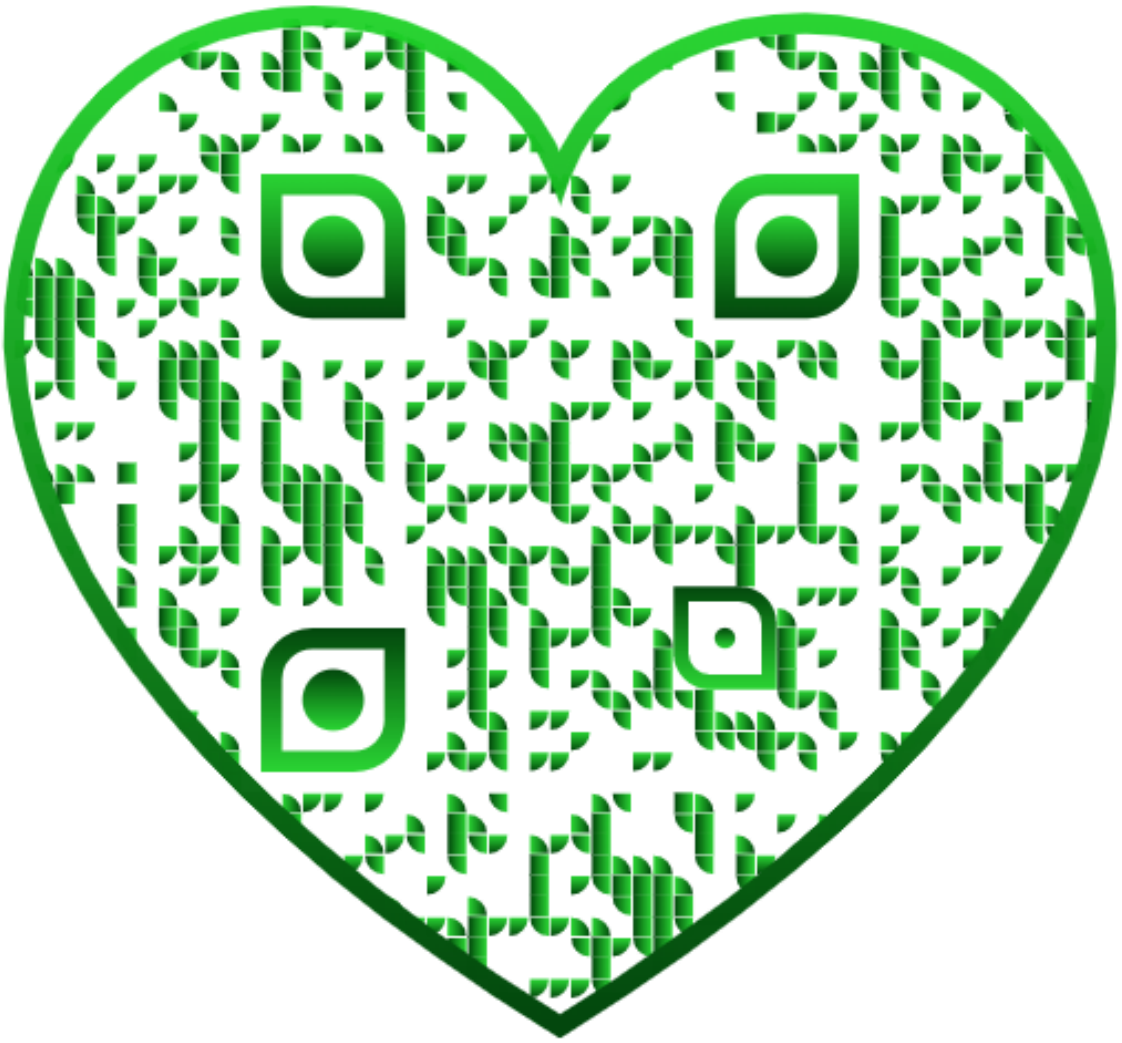
KERRANG!

CRÜE CONFESSIONS
NIKKI SIXX COMES CLEAN... AT LAST!

CRONOS
BON JOVI
LOVE/HATE
GREAT WHITE
ROYAL COURT OF CHINA

RED HOT READERS' POLL PIN-UP
ULRICH + LOMBARDO/LITA FORD

NIKKI SIXX of MÖTLEY CRÜE: pic Neil Zlozower



MAYHEM

The hottest, hardest and heaviest Metal news – every week!

■ **W.A.S.P.** WILL release their long-awaited new album, **'The Headless Children'**, on the Capitol label on April 3.

Recorded in Los Angeles over a nine-month period, and produced by W.A.S.P. mainman **Blackie Lawless**, the album – reviewed on page 14 – features the following tracks:

Side One: **'The Heretic (The Lost Child)'**, **'The Real Me'**, (a cover of the **Pete Townshend** song), **'The Headless Children'**, **'Thunderhead'**.

Side Two: **'Mean Man'**, **'The Neutron Bomber'**, **'Mephisto Waltz'**, **'Forever Free'**, **'Man Eater'**, **'Rebel In The FDG'**.

The album will also feature an exclusive competition, with the chance to win a Jackson/Charvel guitar.

W.A.S.P. tour the UK in May, as previously announced.

■ **LAST OF The Teenage Idols** will headline **London Astoria** May 12. They'll be supported by the **Almighty** and **St Jaimz**, the band fronted by former **Tigertailz** frontman **Steevi Jaimz.**

And, joining the bands, are 'other attractions including **Dr Renee Berg**, who'll be giving a short talk and demonstration on pike fishing, a goalkeeper demonstrating goalkeeping skills and the **Rev Terry Waite** making a surprise appearance on his bicycle'.

Hmmm. . .

FLASHBOMB FURY!

Heavy Metal stage pyrotechnics banned under shock new EEC ruling

■ THE WORLD of Heavy Metal has been rocked to its very foundations by legislation passed last week in the European Parliament.

In a sensational ecological development, the use of pyrotechnic stage effects at *ALL* live performances will be outlawed from June 1, 1989.

The Bill, a Green Paper entitled **'The Prohibition Of The Use Of Hydrofluorocarbons In Today's Threatened European Environment'** will ban *'all but the essential industrial uses'* of Hydrofluorocarbons (HFCs) – which are known to destroy the Earth's protective Ozone Layer and contribute to forest-damaging acid rain.

HFCs are a major ingredient in stage pyrotechnics, and are used to produce the blinding white flashes created in stage explosions.

The Bill was introduced into the European Parliament by the Euro-MP for Gent in Belgium, **Rolf Apilo** EMP, who told Mayhem:

"Any minor detraction from an evening's concert is negligible when you consider that the use of HFCs in pyrotechnics has caused considerable damage to the Ozone Layer (which prevents the sun's harmful ultra-violet rays from entering the Earth's atmosphere) and has contributed to the acid rain that's destroying forests in South America and Sweden."

Reaction to the legislation in Heavy Metal circles has been fast and furious.

A spokesperson for US stars **Kiss**, renowned for their stunning stageshow, told Mayhem:

"The band are angered by this bureaucratic decision, which will deny a lot of people a lot of fun. This increased concern for the environment is no more than political point-scoring. When we next play in the UK – WATCH OUT!"

UK Glam titans **Wrathchild** commented:

"This is insane! We don't believe a few flashbombs can damage anything except **Rocky Shades'** make-up! Tell this Rolf bloke from us that he's dead!"

SCENES WE may never see onstage again? AC/DC in blazing action (above) . . .

. . . AND CATACLYSMIC conflagrations involving Queen (above), Cozy Powell (below left) and Blackie Lawless of W.A.S.P. (below right)

The recently-reformed **Silverwing** – who even have a song in their repertoire titled **'Flashbomb Fever'**, penned by our own **Geoff Barton** – said:

"We'll seriously consider never taking to the UK stages again after the Bill takes effect, as the ultimate protest. Without flashbombs, we're nothing . . . just another rock band."

Superstar rockers **AC/DC** issued the following statement:

"Despite this ruling, we will continue to use our exploding cannons during **'For Those About To Rock'**. It's a part of our show, has been for years, and no amount of legislation will prevent us using them. We're prepared to go to jail over this issue. And by the way – surely this ban should extend to Glam Rock bands such as **Poison** and their use of Ozone-destroying hairspray?"

And a spokesperson for **Iron Maiden** – whose spectacular pyro display capped last year's **Donington** festival – told Mayhem:

"It's bloody stupid. How can we possibly affect a bloody forest in South America?! There'll be an outcry over this. The legend of Heavy Metal has been partly built on bands having killer stageshows, and we'll continue to provide one, don't worry!"

However, a spokesman for environmental group **Greenpeace** told Mayhem:

"It's a major step in the right direction. I'm sure rock fans can accept this legislation for the greater good."

The decision, which is beyond the jurisdiction of the UK Parliament, is also expected to effect other non-Metal live shows, and theatrical productions.

Kerrang!'s own legal advisors have pointed out that the best way to lodge an objection to the Bill is to write – stating the reasons for your objections – to your Euro-MP.

Mega misbehavin'

■ *US THRASH stars* ***Megadeth*** *are currently in turmoil, after manager* ***Doug Thaler*** *(partner of* ***Doc McGhee****) suspended operations with the band last week.*

Speaking to US radio show ***Metal Shop****, Thaler commented: "We've suspended operations with Megadeth because they have numerous personal problems that they have to sort out before they can get back to music.*

"In order for me to work with the band, they need to show a certain level of commitment, and Megadeth have not shown that.

"They're free to do what they want. If they show that commitment, then I'll consider working with them again, otherwise they're free to go elsewhere."

Thaler refused to elaborate on the band's 'personal problems', although it's known that band leader ***Dave Mustaine*** *has been in a drug rehabilitation centre for treatment of a reported heroin problem.*

Thaler was also unable to confirm or deny reports that drummer ***Chuck Behler*** *has left the band. However, it now seems clear that guitarist* ***Lee Altus*** *has not replaced the departed* ***Jeff Young****. Altus is working with his own band* ***Heathen****.*

No replacement for Young has yet been found.

Megadeth were due to have been working on a new album this Spring.

Floyd on MCA

■ *HOLLYWOOD-BASED rockers* ***Pretty Boy Floyd*** *have signed a major recording deal with the MCA label.*

The band had been on the LA club circuit a mere eight months before being snapped up.

They begin work on their as yet untitled full-length debut album in April, and it's due for release in September.

■ HOLLAND'S ANNUAL Metal event, the **Aardschok Festival**, will take place on April 29 at **Arnhem**'s **Ryne Hall**.

Headlining the event will be US stars **Queensrÿche**, followed by Bay Area Thrashers **Flotsam And Jetsam**, who'll fly in from America for the event, **House Of Lords**, **Crimson Glory**, **Vengeance**, with our very own **Wolfsbane** set to open proceedings!

■ **BLACK SABBATH** have been working with 'guest' bass guitarist **Laurence Cottel** on their forthcoming **'Headless Cross'** album.

However, Cottel has not yet been confirmed as a full-time member of the band.

Cottel joins **Tony Iommi** (natch), **Cozy Powell** and vocalist **Tony Martin** in the current Sabs line-up.

■ **FISH** HAS made his first post-**Marillion** appearance, in the Scottish town of Lockerbie, in a benefit show for victims of the recent air crash (see live review page 39).

Billed as 'Fish And Friends', the man's band featured former **Gillan** guitarist **Jannick Gers** and ex-**Spandau Ballet** drummer **John Keeble**.

Fish premiered much of his new material, which by all accounts has a rockier edge than his Marillion work.

Among the songs featured were **'State Of Mind'**, **'Big Wedge'**, **'Family Business'**, **'The Company'** and **'Internal Exile'**.

Commenting on his recording plans, Fish said: "We've got a more Celtic feel. Everything is written, and we're just waiting for a producer to get his arse into gear."

■ **REO SPEEDWAGON** have parted company with guitarist **Gary Richrath** and drummer **Alan Gratzer**, because of 'internal pressures' within the band.

Richrath has been replaced by former **Player** man **Miles Joseph**, while former **Santana** drummer **Graham Lear** replaces Gratzer.

The band are currently writing material for a new album.

Richrath intends to start a new band under the monicker the **Gary Richrath Group**. Gratzer's plans are unknown.

■ **WOLFSBANE** HAVE postponed shows at **Buckley Tivoli** April 27, **Wigan Stairways** 28 and **Birkenhead Stairways** 29, as they are appearing in Holland at the **Aardschock Festival** on April 29.

The shows will be rearranged.

■ DUTCH ROCKERS **Golden Earring** celebrate their Silver Jubilee year with the release of a new album called **'The Keeper Of The Flame'**. A UK release is as yet undecided but in Holland the album has already been preceded by a single **'My Killer, My Shadow'**.

Singer **Barry Hay** told a Mayhem informant that the new album is "more rock orientated" than the band's recent material and was recorded with a "heavy rock producer".

■ **LITTLE ANGELS** will support **Queensrÿche** at their one-off UK show at Hammersmith Odeon on April 27.

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Sleazy does it

■ *US STARS* ***LA Guns*** *are working on their second album in Hollywood's One On One Studios with producers* ***Tom Werman, Duane Baron*** *and* ***John Purdell.***

Set for release in June on the Phonogram label, the album, as yet untitled, will feature the likes of ***'Rip And Tear'***, ***'Slap In The Face'***, ***'Wheels Of Fire'***, ***'I'm Addicted'***, ***'Sleazy Come Easy Go'***, ***'Showdown'****, a cover of the* ***Beatles'*** ***'I Want You She's So Heavy'****, plus another five tracks.*

The band are also planning a 'conceptual' video that will 'reflect the contemporary violence of our time (ie assault rifles, child slayings, mass murders, drug killings etc)! LA Guns claim it will be the first 'true splatter rock video!'

The band plan a Summer tour of the US, with a UK visit also on the cards later in the year.

Dark doings

■ *RISING UK rock band* ***Dawn After Dark*** *have lined up the following live shows:*

They play ***Walsall Junction 10*** *April 1,* ***London ULU*** *7 (with* ***Diesel Park West****) and* ***London Hippodrome*** *12 (****Krusher's Birthday Bash****).*

The band are currently working on their third single, entitled ***'Maximum Overdrive'****, with producer* ***Stevie Young*** *(of* ***AC/DC*** *fame).*

Due at the end of April on the Chapter 22 label, it's backed with ***'Let Me Touch'*** *and* ***'Dreamstress'****.*

■ THE **JEFF Healey Band** release a new single, **'Angel Eyes'**, through Arista on March 28.

The B-side is **'Don't Let Your Chance Go By'**, while the 12" and CD versions add **'On The Road Again'** – a track recorded for the **'Roadhouse'** film soundtrack, but which will *not* now appear on that forthcoming album.

■ GERMAN'S BEER-core Thrash outfit **Tankard** play their debut UK live shows in April!

The Frankfurt quintet, led by vocalist **Gerre**, play a mere two shows, **Cardiff Venue** April 3 and **London Fulham Greyhound** 4, as part of their European tour.

Tankard released a five-track mini-album, '**Alien**', on the Noise label earlier this year.

■ RUSSIAN ROCKERS **Kruiz** have been forced to cancel their planned appearance at **London Astoria** on April 12 after the promoter pulled the show.

Kruiz now plan a Euro-tour this Summer, which will include a visit to the UK, probably in August.

In the meantime, recent Roadrunner signings **Xentrix**, who were due to support Kruiz, have rearranged and added to their forthcoming tour.

They play **Manchester Thunderdome** April 7, **Whitchurch Civic Centre** 15, **Milton Keynes Woughton Centre** 28 (supporting **Acid Reign**).

The Milton Keynes show was previously wrongly announced as March 28.

■ **BAD ENGLISH**, the all-star AOR band that features **John Waite, Jonathan Cain** and **Neal Schon**, are currently working on their debut album in Los Angeles with producer **Richie Zito**.

The band, which also features **Ricky Phillips** and drummer **Deen Castronovo**, release the as yet untitled album on the Epic label in June, before taking off on a US tour.

Commenting on Bad English, Jonathan Cain said: "This is no casual project. We have a game plan. To be in this band is brutal, because there's no place to hide when it's not right."

"It's not a formula where everyone sat around and said 'Let's sound like this'. The music that has emerged is real natural," adds Neal Schon.

"I have a whole different attitude on the guitar now, because Waite is a great rock singer who cuts to the bone. We have the same hunger as any new band."

■ **DOGS D'AMOUR** chaps **Tyla** and **Bam Bam** are set to make their acting debuts in a video pilot for the feature film **'Plutonium Nightmare,** which features a fictional band of the same name.

Tyla plays unscrupulous manager Farg, while Bam Bam is cast as drummer Johnny 'Spiderman' Yakamoto!

The Dogs' limited edition mini-album **'A Graveyard Of Empty Bottles'** has now sold out. Hang on to those copies . . .

■ **ANGEL WITCH** have shifted the venue of their forthcoming Portsmouth show from the **Kentone Club** to the **Albert Tavern** (situated on the South Parade Pier), because of the 'unprecedented' demand for tickets. The date remains April 5.

The Angel Witch line-up now features guitarist/vocalist/ founder **Kevin Heybourne**, bassist **Pete Gordelier**, drummer **Spencer Holman** and guitarist **Grant Dennison**.

The band are currently on tour in America.

Raise the hoof

■ ***HORSE (LONDON)****, who've just recorded some tracks with producer* ***Guy Bidmead*** *financed by the Atlantic label, will headline a residency at the* ***London Marquee****.*

It will be every third Sunday, and began on March 26, with the next appearance set for April 16.

Sabrina speaks her mind

■ *'PERSONAL PROBLEMS' between* ***Ice Age*** *and their management forced a split between the band and guitarist/ vocalist* ***Sabrina Kihlstrand*** *(see Mayhem, issue 230).*

Speaking from Gothenberg, Sweden, Sabrina has stated that due to 'ongoing and unprofessional' relationships between ***Nemesis International Management*** *and certain members of Ice Age, she felt obliged to quit the band in the middle of their UK tour.*

"For a few days, I couldn't believe what I'd done," Sabrina told Mayhem.

"I feel bad about walking out, but I just couldn't stand there and watch what was happening to the band. I have nothing now. The band were my friends, and I started Ice Age four years ago with ***Pia Nystrom****. It's been my life for that time. Now I have no friends, no job and no flat. But at the end of the day, they left me no choice."*

Sabrina penned all of the Ice Age material with guitarist Nystrom, and also wrote all of the drum parts. She is currently trying to extract herself from the Nemesis Management contract, and has no immediate plans to resume a musical career.

■ **MEAT LOAF** is currently on a club tour of the US, and has announced mega-plans of a reunion with **'Bat Out Of Hell'** creator/genius **Jim Steinman** from the stage!

Meat is set to sign to the MCA label, and returns to the studio in the Summer with producer/writer Steinman to make, in Meat's words, 'Bat Out Of Hell Part II'!

■ THE **CULT** release a 'limited edition' of 10,000 3" CDs of their latest single **'Fire Woman'** through Beggars Banquet on March 28.

The CD also features **'Automatic Blues' and 'Messin' Up The Blues'** and comes in a presentation wallet that has space for a second CD single, to be released in May.

Find out what whiplash *sounds* like.

EXTREME

EXTREME

[SP 5238]

Their self-titled debut album.
Featuring "Kid Ego"

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THE WEEK IN METAL

Rockin' Retrospective by DEREK OLIVER

1967
Jimi Hendrix, possibly the world's greatest-ever guitar player, plays the **Rainbow Theatre**, Finsbury Park, London on March 31 and sets his guitar on fire onstage for the very first time. This outrageous stage antic, much emulated since, will become the climax of his live performance for the next two years.

1971
Still on the subject of **Hendrix**, six months after his death, his posthumously released **'The Cry Of Love'** LP goes gold on April 1. It is the last album on which Hendrix was a willing participant and it might have made the Number One spot had it not been for an LP by another deceased rock star, **'Pearl'**, by **Janis Joplin**.

1975
For the first time ever in the history of rock music an act, in this case **Led Zeppelin**, registers all six of their albums on the charts simultaneously. **'Physical Graffiti'**, their sensational double album, holds firm at the Number One position, prompting all their other albums to enter the charts lower down.

1979
Van Halen's **'Van Halen II'** goes gold on April 3, just five days before the band take off on a triumphant 10-month world tour. The long trip is the antithesis of the way Van Halen record; for their second album they took a mere six days in the studio, one third of the time required for their first album.

1981
After a decade of glory at home in Canada, **April Wine** finally reissue their first US gold album for their tenth LP, **'The Nature Of The Beast'**. The album's success is spurred by the sloppy hit single **'Just Between You And Me'**, a surprisingly slushy ballad. Says leader **Myles Goodwin**, "The beast has its gentler side too, you know."

Styx finally make superband status when their **'Paradise Theatre'** album reaches Number One on the US album charts. In the UK the album is released amongst much trumpeting when record label A&M announce that it is to be the world's first laser-etched disc (whatever that is!).

1982
Bassist **Enid 'Di' Williams**, a founding member of **Girlschool**, leaves the band to pursue other interests.

Don Dokken releases his debut album on the French-owned Carrere records label. Titled **'Breaking The Chains'** and recorded at Dierks Studios in Cologne, West Germany, the album features soon-to-be **Ratt** member **Juan Croucier** on bass guitar.

STEPHEN PEARCY: secret sock shock!

1983
Recently dethroned **Iron Maiden** drummer **Clive Burr** is, contrary to a statement issued previously saying that he was to quit the music business, rumoured to have joined forces with French band **Trust**.

Burr has been spotted hanging out with the group in Paris where they are in the throes of recording a new album produced by **Andy Johns**.

In the final analysis, however, Burr elects not to stick with Trust and throws in his lot with a gaggle of ex-**Praying Mantis** members in a new band called **Stratus**.

1984
In a not-so-shocking announcement, **Ian Gillan** leaves **Black Sabbath**. According to a spokesman: "Ian gave the band notice that he would quit the group two months ago. At that point we were asked to keep his decision quiet, but word seems to have leaked out anyway.

"Sabbath did ask Ian to do their next album, but he's been working on a lot of new material that wouldn't fit in with the band's style."

At the end of the year it is further announced that Gillan will be joining the reformed **Deep Purple**. I wonder if he knew that all along?

After a 16 album tenure, **Uriah Heep** are dropped from their long-standing record company Bronze. Ironically it was the early success of Heep that helped build the record company into a formidable business. It was the failure of the **'Abominog'** and **'Head First'** albums to re-establish Heep as a commercial proposition that led to this decision being taken.

In one fell swoop, bassist **Pete Way** of **Waysted** parts company with guitarist **Barry Benadetta** and **Ronnie Kayfield**, and the position of drummer **Frank Noon** is also unclear.

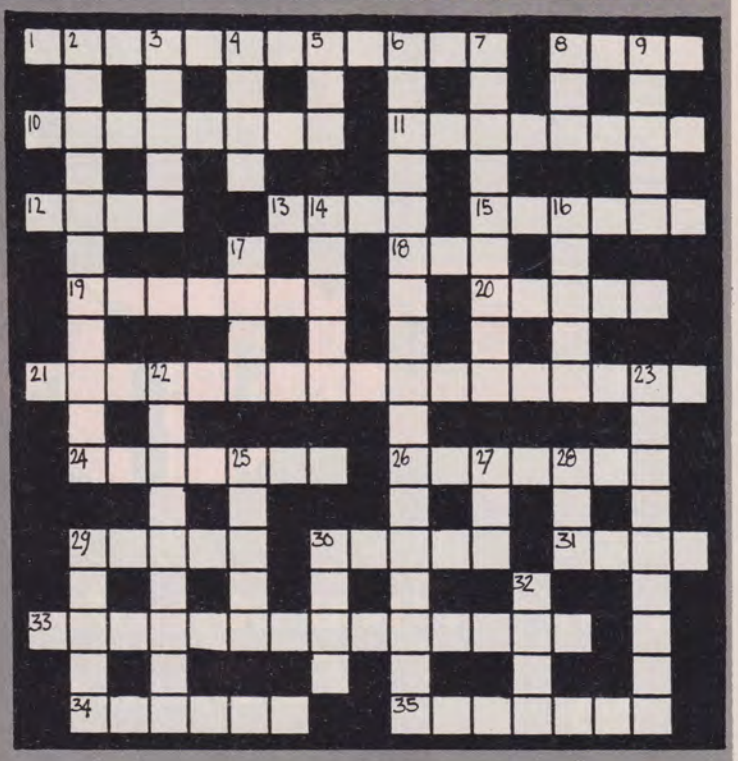
1985
Kerrang! discovers that **Ratt**'s personal stage costume seamstress adds an extra pocket in the crotch of vocalist **Stephen Pearcy**'s trousers so he can stuff

KERROSSWORD

by Sue Buckley

ACROSS
1. Unusual venue for Guns N' Roses (8.4)
8. Card for bassman Bruce (4)
10. Direction 3 took from the heart (8)
11. Find one in a strange land (8)
12. Hot ones for Zappa (4)
13. Garcia's grateful stiffs (4)
15. Steve Howe featured in this late '60s group (6)
18. Label in the mix (1.1.1)
19. Give the Stones this (7)
20. They broke the chain (5)
21. Quick one from the Eagles' 'Hotel California' (4.2.3.4.4)
24. Fallguys for 4 (7)
26. What kind of roulette for Accept? (7)
29. Love one for the Scorpions (5)
30. What did AC/DC shake? (5)
31. Just Lofgren (4)
33. Sabotage from Quo (7.7)
34. Famous machine (6)
35. Lemmy's lack of pedigree (2.5)

DOWN
2. Uli Jon Roth came from beyond 'em (6.5)
3. Bryan as mad as a hatter! (5 anag)
4. Instinctive pop man (4)
5. Do it to the rich! (3)
6. What a foreign mole provides (6.11)
7. They were over, under, sideways, down (9)
8. Just Anderson (3)
9. Famous Chicago blues label (5)
14. Black Sabbath's original name (5)
16. Whom did Ozzy shout at? (5)
17. Slade's friend (4)
22. Stoned rescue (9)
23. REO Speedwagon lucky as a cat (4.5)
25. Envious Manalishi (5)
27. City for AC/DC (3)
28. Just Gillan (3)
29. They go with sex and R'n'R (5)
30. Immature Tuckoo (4)
32. Where did AC/DC find a bell? (4)



SOLUTION PAGE 39

***GILLAN SPLITS from the Sabs* (But since when were there five of 'em? – Baffled Ed)**

TED NUGENT: Muzak attack

the occasional cucumber in to look big, butch and, er, bulging!

1986

After being booted off the A&M label, San Francisco rockers **Y&T** announce that they are on the verge of signing with the giant Geffen label. "A&M didn't really know how to promote hard rock," said mainman **Dave Meniketti** rather glumly. The final straw came when they failed to make the expected breakthrough with the single '**Summertime Girls**', lifted from the '**Down For The Count**' LP.

Blackfoot split up after months of speculation concerning their future.

Lead vocalist/guitarist **Rick Medlocke** announces his intentions to pursue a solo career on the Atlantic label, but when it comes to the crunch his debut album is released under the monicker of **Rick Medlocke And Blackfoot**, even though the line-up features no original members of the band. At this time it is not known what plans bassist **Gregg T Walker** or drummer **Jackson Spires**, formerly of the genuine Blackfoot, have.

Blackfoot's other guitarist **Bobby Barth** will issue a solo album on the Atco label titled '**Two Hearts – One Beat**' but this, sadly, will fall to obscurity.

In a surprise move, it is announced that **Ted Nugent** has made an offer to purchase Westinghouse's 'Muzak' company after learning it was going up for sale.

Westinghouse apparently turned down Nugent's $10,000,000 dollar bid, claiming the price will be much higher when 'Muzak' goes on the market officially.

Nugent's motive in attempting to purchase the company, which markets the easy listening music heard in elevators and dentist's offices, is so that he may "Shelve it for good. Muzak is an evil force in today's society causing people to lapse into uncontrollable fits of blandness. It's been responsible for ruining some of the best minds in our generation!".

1987

Fast Eddie Clarke, former guitarist in **Motörhead** and leader of his own band **Fastway**, announces that he is to team up with new vocalist **Lea Hart**, who replaces Irishman **Dave King**. The band's last album, a film soundtrack called '**Trick Or Treat**', failed dismally and they subsequently parted company with their label CBS.

1988

Ozzy Osbourne throws the world into utter confusion when he recruits his old friend and **Black Sabbath** colleague **Terry 'Geezer' Butler** into his band, currently recording in Los Angeles, to replace the departing **Phil Soussan.**

Metallica, recording the follow up to the '**Master Of Puppets**' album at One On One Studios in Los Angeles, part company with producer **Mike Clink** and bring back in **Flemming Rasmussen**, the Danish producer responsible for their previous successes.

Warner Brothers music file a plagiarism lawsuit against **Poison**, claiming their hit single '**I Want Action**' is a direct rip-off of the **Easy Action** song '**We Go Rocking**', which was released by Sire records in 1983. The suit claims over $500,000 damages, and Capitol, Poison's record company, are withholding all royalties due to the band on the song until the matter is settled.

BIRTHDAYS

Bobby Kimball, original vocalist with **Toto**, born March 29, 1947.
Barry Goodreau, born March 29, 1951.
Jim Dandy, vocalist with **Black Oak Arkansas**, born Black Oak, March 30, 1948.
Tony Brock, drummer with the **Babys**, born March 30, 1954.
Mick Ralphs, guitarist with **Bad Company**, born Hereford, England, March 31, 1948.
Dave Hill, guitarist in **Slade**, born Devon, April 4 1952.
Darayus Kaye, bassist with **Tattooed Love Boys**, born London, April 4, 1962.

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Pic Joe Giron

CHINESE WHISPERS

In a blatant bid to deliver perhaps the most bizarre story you will read all year, DEREK OLIVER travels to Nashville, Tennessee to interview hot new act the ROYAL COURT OF CHINA (pictured left). Prepare yourself for tales of Jimmy Page, Paul Rodgers, opium (the drug, not the perfume), jangly guitars, indoor fireworks and the member of REO Speedwagon who appeared on stage in a dressing gown . . .

THE NASHVILLE skyline is surprisingly clear of skyscrapers.

From my hotel window it looks as though this windy city spreads out across the horizon like a huge bumpy peanut butter sandwich.

The odd landmark breaks up the monotony, but there's no getting away from the stark reality that Nashville, in purely architectural terms, is not, I repeat NOT, a happening place.

Neither, according to the members of the Royal Court Of China, is Nashville a particularly exciting place for the pursuit of hard-edged rock 'n' roll.

"The worst thing about this place," singer Joe Blanton begins, "is that everyone here really hates us. I think it's mainly because we've gone against the grain, plus we don't hang out with the right people. But who gives a shit? Now that our home town has turned against us, it's given us the perfect excuse to think about relocating somewhere else."

"The thing is," adds drummer Chris Mekow from beneath his curly black ringlets, "Nashville loves you if your band has some kind of handicap. But if you can play great rock 'n' roll, put on a hot show or write neat songs, then they'll blank you."

We are here, that is myself and photographer Joe Giron, in Nashville, Tennessee to investigate a rock group they call the Royal Court Of China – to my mind, one of the better rock 'n' roll band monickers that I have ever stumbled across.

Its origins, according to the group, appear to have been snatched from the very fingertips of Jimmy Page and Paul Rodgers, for it was those two respected dudes who were one quoted as saying that their first choice of name for the Firm was in fact the Royal Court Of China.

As legend has it, they never used it because the name is, as was subsequently confirmed, a reference to the highest form of Chinese opium – something that the Firm's business managers advised Jimmy Page not to be, er, associated with, especially after his high-spirited living as a member of Led Zeppelin.

Actually, when the Firm did break up, Jimmy was apparently still so intrigued by the name the Royal Court Of China that he went to register it. But he found, much to his chagrin, that the Nashville lot had already registered its ownership and had released product. Bah! I bet he fumed that day.

But in an even more bizarre twist to proceedings, it was the Firm's one-time lawyer who actually registed the name in the Nashville group's favour!

"WE FIRST read about the name in an interview that Page and Rodgers did for some magazine, and we thought, 'F**k! That's the best name ever in rock 'n' roll. At that time though we didn't have a clue what it meant," admits Chris.

The Royal Court Of China, then, came together in the long cold Winter of 1984. Formed from the ashes of a puerile prototype punk outfit called the Enemy, the band at that time had a slightly different line-up, with vocalist Joe Blanton and drummer Chris Mekow being the only present day survivors from that era.

Initially the band gigged the local circuit and released a self-financed EP titled 'Off The Beat 'N' Path', which won them the support of local manager Grace Reinbold, who subsequently inked them to a fairly lucrative deal with A&M.

For us at *Kerrang!*, there was one small problem. At this stage their jangly guitar-style music sounded somewhat like REM or the Byrds. And, it must be said, if you should pick up a copy of their self-titled debut album (released in 1987) you'll more than likely be straight on the blower to the *Kerrang!* office demanding to know how you can get yer money back.

This confusion of styles was, as the band pointed out to me, mainly a reflection of a conflict of tastes within the band itself. Joe and Chris wanted to rip it up but the other two members (that's bassist Robert Logue and guitar man Oscar Rice) sought nothing more than a flimsy folk sound.

Not unexpectedly, the two halves soon split from each other, but not without some degree of acrimony.

PRIOR TO this wry incident, it turns out the band somehow managed to wangle their wicked way onto the last leg of a comprehensive REO Speedwagon tour. This bizarre, some might say volatile, coupling led (as one might expect) to a rather hostile reaction from the packed arena crowds . . .

"F**k yeah," laughs Chris. "We did about 10 shows with REO and for three nights we had, like, 8,000 people booing the shit out of us from the moment we stepped on the stage.

"For the other five nights we kicked the shit out of REO, totally blew them off stage. We witnessed, with our own eyes, the total demise of a once great band. In fact, things got so bad for them that Kevin Cronin (REO mainman) kept coming on stage in his dressing gown during our set to take the attention away from us. Can you believe that?"

Expecting the worst as the band suddenly split into two camps, both Joe and Chris were more than a little chuffed when A&M Records responded to their plight by telling them to go away, enlist a couple of replacements, and make a proper rock 'n' roll record.

This they did. First to join was bassist Drew Cornutt, and then guitarist Josh Weinberg. The latter didn't quite live up to expectations and was ousted before the album was finished. In his stead, they brought in Jeff Mays, who had been playing in a series of local Nashville bands.

"We wanted to make this record as loud and as 'in your face' as we could," continues Chris.

"Josh just wasn't up to doing that, so we have to get a replacement. We lost a lot of money in the studio, but in the end it was a blessing in disguise."

'Geared And Primed', the title of the new album, was produced by veteran British knob twiddler Vic Maile, whose productions I've always found to be far too trebly and lacking in the all-important bass department.

"Vic's production worked to a point," concedes Joe, "but he didn't really achieve the sound we were necessarily looking for. Any 'twangyness' in the guitars that you hear is on account of the way Vic recorded it. Y'see, Vic loves to use a Fender Telecaster, and seeing as Josh had one it kinda snowballed.

"If anything, Vic drove us to solve our own problems," adds Chris.

"The guy who actually got us the sound we were looking for was Joe Hardy (ZZ Top), who works out of Ardent Studios in Memphis. He remixed the album and it sounds just great."

I'll certainly second that notion. 'Geared And Primed' (reviewed issue 225) hit me like a hurricane, the chainsaw guitars and spectacular riffs flying out of the speakers like a terrorist nail bomb.

However, if there is a criticism to be made then it must surely be with the diversity of the material on offer. Alongside rampaging rockers such as 'Half The Truth' and 'Mr Indecision' (one of my favourite tracks of the year) can be found some rather twangy ballads such as 'Six Empty Bottles' and 'It Came Crashing Down The Staircase' – good songs all right, full of nasty lyrics, but musically somewhat different from the majority of the record.

"It was quite deliberate," declares Chris. "We really didn't want to be pigeonholed. The only rule we stuck to was: if it's a good song, then we'll use it. Overall, though, I think the way the songs have been recorded gives the albums a really cohesive feel. I don't think an album should be limited to one sound or one rhythm. Look at Alice Cooper's 'Billion Dollar Babies' LP – the diversity on that record is unreal, but it still works."

Like most groups, the Royal Court Of China promise that their next album will be heavier and harder. Faster too, if that's possible. Reserve me a copy now.

WE TALK some more. We drink beer. Chris Mekow throws an indoor firework at his girlfriend. *Kerrang!* photographer Joe Giron returns from the clinic (the CLINIC?!). The Royal Court Of China slap your intrepid reporter on the back and together we head off into the night. The fact that we arrive at a cheap pizza joint is somehow indicative that this band are no pussies.

KOMMUNIKATION

Spit it out to **Kerrang!**, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ*

LACK OF EUPHORIA

WHAT THE hell has happened to Anthrax? I went to see them at the Birmingham NEC and what a waste of money it was.

After seeing Anthrax's brilliant performance at Donington '87, and unfortunately missing the 'Among The Living' tour, I was really looking forward to seeing them at the NEC.

To begin with I was a little disappointed to see that the hall had been reduced to half its proper size. Surely Anthrax could attract a bigger crowd than this? Still, I thought, it should be a great night. How wrong can you be?

Firstly, the sound quality was, in my opinion, utterly crap!

Secondly, their stage set hurt my eyes (need I say more!).

Thirdly, they were definitely not the lively band they are on the 'NFV' video.

And lastly, after waiting for the 'old shit', Anthrax's versions of 'Medusa' and 'The Enemy' left a lot to be desired – some of the guitaring was off-key and Frankie Bello left out a lot of the bass notes on 'Medusa' – had they rehearsed at all? The only time they seemed 'together' as a band was during 'I Am The Law'.

Was it my imagination, or were Anthrax out of their depth? I won't be going to see Anthrax again, and I'm sorry to say this but the evening belonged to Living Colour – they received a fantastic reception. **Helen The Frog, Walsall, W Midlands**

ANTHRAX: among the dying?

'THRAX ON THE RACK

HAVING JUST returned from Anthrax's much-hyped tour with fellow Yanks Living Colour (at Newcastle on March 10), I must say that it was a total pile of shit.

This has got to be the most mis-matched tour of all time. LC should stay in America until they learn to play! Even the 'Thrax were rubbish. Frank Bello thought he was Steve Harris, running at 120mph from side to side of the stage. Scott Ian was like a demented billy goat, whilst the drum solo was a complete Neil Peart rip-off, with its sample sounds. **Big Mac, Harrogate, N Yorkshire**

LAGER LOSS

WHAT, NO beer!

After a long coach journey from Norwich to see Anthrax at the Birmingham NEC on Sunday March 12, what did we find upon our arrival at the venue? Shock horror! All the bars were closed.

Why was this, we asked ourselves? Did Gary Moore drink the place dry the previous night?

We also travelled to see the Scorpions at the same venue the previous Wednesday, and this time the bars were open but all the alcohol had sold out before the Scorps took the stage!

Come on, surely the NEC can do better than this? **Steve, Dave & Paul (three sober Moshers)**

LEATHER FETISH

I ATTENDED the Vow Wow/ Leatherwolf concert at the Reading Majestic on March 8, and would like to congratulate Vow Wow on their choice of support band.

Leatherwolf were f**kin' excellent. I strongly advise every true Metalhead to go out and buy 6,000 copies of their new album 'Street Ready'. **Kennuff Mortimer, Berkshire.**

PS Vow Wow were pretty good as well.

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CBS

Epic

WHO DO YOU LOVE?

Could it be DAVE REYNOLDS? Nah, he's just a scumbag journo intent on trackin' down the latest, greatest thing in Metal – in this case LA's LOVE/HATE. Clutching a brand, spanking new CBS contract close to their schizophrenic hearts the band jump out of their shopping trolleys and into the limelight

OF ALL THE dirty, rotten, filthy, stinking luck! The week I get to hang out in Los Angeles the greatest band to emerge from the gutters of Sunset Boulevard at three o'clock in the morning were on vacation in Hawaii, celebrating the fact that they've just inked a deal with CBS!

And, to add insult to injury, the day I flew home Love/Hate were due to appear at the Whiskey. Such is life! Still, there's always bassist Skid Rose's phone number hidden in my filofax to dig out so that *K!* readers can get the latest on a band I really feel could be absolutely massive.

And, like the Throbs over on the East Coast, the buzz on this band is huger than a 12-inch vibrator in the hands of your fave porno star and mine, Traci Lords!

It was a demo, produced by Ratt bassist Juan Croucier, that really set my saliva going. Earlier tapes had somehow been a bit too scummy, the band going for an HM Alarm-type sound. But the Croucier tape was the one; brilliant songs, weird lyrics and awesome playing ability. Skid Rose finds this very amusing.

"I'm really glad you like that stuff, but frankly I can't stand it! We were way too slick on that tape and that's not what we're about."

WHAT ARE Love/Hate all about?

"We're just a house band at the Whiskey! Well, we were until we got the CBS deal. That changed everything for us. Every night for a year we'd play at the Whiskey on a Monday night and build up a big following and then we suddenly found ourselves signed to a major label.

"We've been on the scene for a couple of years, we've been contenders and had small offers before but the buzz on us just built up to the point where we were able to get a really good deal."

How good?

"It's a seven-album deal guaranteed for two, which means they can't drop us if the first one doesn't sell. We got a big advance too. It's the kind of deal CBS aren't known for giving out and they don't usually sign a band unless they're REALLY into them."

So you went to Hawaii to celebrate!

"Yeah, but we got bored pretty quickly cos there wasn't much to do except lay on the beach, so we were all dying to come home after a while."

Before we go any further let me introduce the rest of the band. On enigmatic vocals we have Jizzy Pearl; Jon E Love can be located on guitar, and Joey Gold bashes the skins. Combine these three with the manic Skid Rose and you've got a very explosive cocktail.

They've actually had an album out, a couple of years ago, when they went under the monicker of Data Clan, but the chances of locating a copy are very remote, as Skid will tell you.

"The record was never officially released. Only 1000 of 'em were pressed. Back then we were a real post punk disco thing. It was fun for a while. We all got into all that MIDI equipment stuff. At the time we thought the technology was neat but it got way too weird and shitty for us and spoilt our chops so we had to get away from it."

JUST LIKE, it seems, they've had to get away from the very 'produced' sounding Croucier demo with such brilliance as 'Cold On The Outside', 'Angel' (recently featured on the 'Nightmare On Elm Street Part 4' soundtrack LP) and 'My Girl'

LOVE/HATE (from left): Joey Gold, Jizzy Pearl, Jon E Love, Skid Rose

(which is actually a reworking of two Data Clan songs), a simply unbelievable song, commercial to the max.

"I really can't stomach that song!" Skid admits. "I've just got this big macho complex that makes me feel that it's way too cissy for us. It was a preconceived attempt at commerciality. We've just got into stompy, raw sounds. I tell you we've made one helluva transition since we did the tape with Juan. I like to hear a record that you can see live. Our albums must represent what we do live and for our debut we'll be doing just that, and there will be no overdubs."

When do you start recording?

"We'll start at the beginning of April. We've got Tom Werman to produce the album. We're really excited about it. Tom knows that we don't want an over-produced record, we want it live and raw, not slick. We'll be writing loads of new songs, in fact we're just about to do some new demos of an additional nine tunes. We're really writing our asses off."

Will Love/Hate fans be familiar with any of the stuff that might be on the record?

"A few. 'Blackout In The Red Room' will be on there. 'Why Do You Think They Call It Dope?' might be, that's our show closer and it's real popular in LA. 'Hell, California (Population 4)' and 'Tinsel Town' could be a couple more. People will begin to wonder whether their particular favourite will make it.

"It'll be a real drinking record, classic bar sounds. There's certainly gonna be some fun and funny stuff on it. A couple of our newer songs, like 'One More Round' and 'Scumbag's Calling' for example."

Pic William Norton

YOUR SONGS have a real tendency to be totally bizarre and amazing. As songwriter how do you explain it?

"We kinda live in a small world. We go out at night, drink, see bands. We write songs about what we do and what we see. It's easy to write about what we know. It comes off pretty real in our songs, but to an outsider it does seem bizarre.

"You've been to LA, you know what it's like. And when girls start getting these massive tattoos on their arms you know things are getting out of control!!"

Like the way the music scene has suddenly gone all sleazy?

"That kinda music has always been around. The reason why bands like Guns N' Roses and Dogs D'Amour are doing well is because, like punk, that stuff is easy to play. I don't put people down for playin' it or being into it but we take ourselves more seriously as musicians."

What about image? At one time, early on, Love/Hate were doing the Glam thing and releasing amazing promo shots of yourselves pushing around shopping trolleys full of your equipment like bag ladies. Why the change?

"We got out of that. We just got bored with it. People abroad probably thought it was something special but it was just normal for LA. We weren't doing it just to be in on the 'in' thing. If we are to be accused of cloning another band then I'd say our live show would be compared to the Red Hot Chili Peppers. It's more fun to rock the house down than worry about how cool you look."

Do you think, then, that Love/Hate will be able to rock the house down outside Los Angeles and be a success?

"Well everyone thinks we're going to happen in a big way so I suppose we do too."

Ah, such modesty!

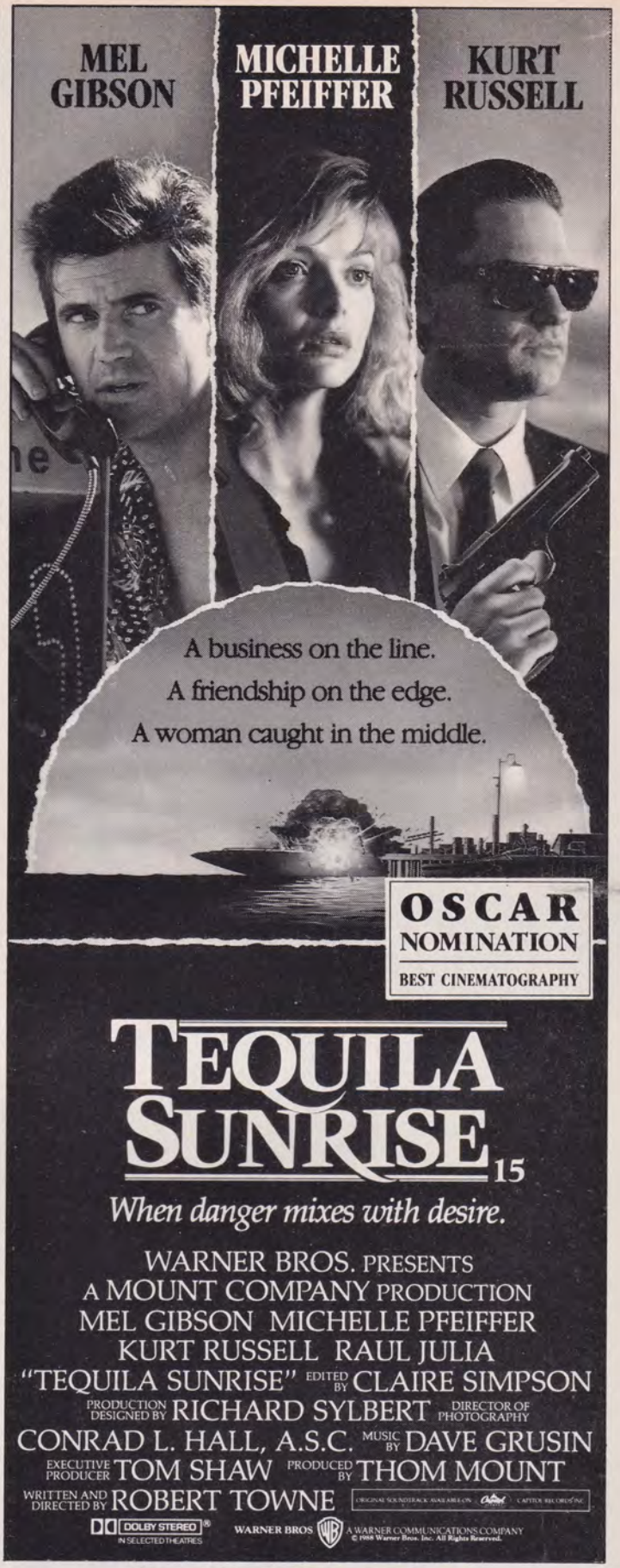
"We're confident of doing well. We'll be getting a big push from CBS so the album might even go platinum! Ha! Ha!

"CBS aren't really a label that's known for breaking hard rock bands but they're starting to have a great deal of success with Britny Fox and now Warrant so it looks good for us.

"IT DOES amaze me that people have heard of us in Europe because we've never been there as a band. We definitely want to come over there because I remember I spent three weeks in London some years ago, back when I was a skinhead punker, and I loved the place. I guess we still are punks at heart.

"We've all been fantasizing about playing outside LA for ages so we're really looking forward to it. The album should be out in the Summer so we'll be hitting the road soon after as we've got tour support built into our deal with CBS. We'll see what happens."

Watch this space!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Pic Chris Walter

W.A.S.P.: we are proud and extremely honoured to exclusively reveal their new line-up. From left: Johnny Rod, new drummer Goo Lee (seated), Blackie Lawless, Chris Holmes

THE NECK'S BIG THING

W.A.S.P.
'The Headless Children'
(Capitol EST 2087)

KKKK

WAY BACK in October I can remember talking to W.A.S.P.'s guitarist Chris Holmes in Dallas. The mean man was on the road spending a vacation with his beloved Lita Ford, who was on tour with Poison and Britny Fox. I asked him, just out of idle curiosity, what the new W.A.S.P. album would be like. Lita's own tattooed love boy gave a mean stare, snapping, "I don't give a f**k what the press will think of it", before ripping the fire extinguisher from the wall of Britny's dressing room and plunging it into the ice box. Ask a silly question . . .

It's true to say that a good many people have particularly nasty things to say about W.A.S.P.. The truth is that, although they're a bit of a hoot live – I still can't get the hilarious Lyceum show out of my mind, and that was five years ago – the band do make good records.

'The Headless Children' sees W.A.S.P. aiming to fully punch the fact home. Make no mistake, they're back and in no real mood for party games. At times 'The Headless Children' is downright evil.

After a rather nasty build-up W.A.S.P. rush into opener 'The Heretic (The Lost Child)'. Concerned with the use of crack by children the track harks back to the earthy atmospherics of the band's first album. Blackie Lawless, Night Network's latest anti-hero, looms large over the skyscraper riffs and Grand Canyon drums. And the mid-section delivers a surprise as Chris Holmes throws in a particularly fine solo that sounds like he's suddenly discovered U2!

If that doesn't throw you sideways then check out the stylish horns and beat bass in 'The Real Me'.

From here onwards things REALLY start happening majorly kiddies! The album's title track is gonna be considered a bloody classic. Ken Hensley's short keyboard intro steals heaps from Angel before the rest of the group come in with an over the top 'God Of Thunder'-like passage as they forge ahead, raping and pillaging everything in their path.

This is truly fantastic, primal Metal to be proud of as Blackie the preacher gives it to us straight. The guy does not lie.

Side One ends on an even higher note. 'Thunderhead', another anti-drugs opus, is a massive face f**ker. It will rip the limbs from your body like no other W.A.S.P. cut before. I told you these boys were evil, didn't I?

Side Two offers similar fare. Obviously the big, bad Top 30 hit 'Mean Man' takes pride of place. There's a certain charm to the track in the vein of the subliminal 'Animal . . .', whose blood-soaked footsteps it was obviously designed to follow in.

The rest of the side, bar the ballad – a kinda Tesla-style job close to Blackie's heart by the name of 'Forever Free' – does tend to sound a bit too samey, certainly as far as Lawless' vocal delivery is concerned, which is why I haven't given 'The Headless Children' a full whacking big five Ks.

Riff wise we're talkin' big ones, however. The guitar playing combined with Johnny Rod's bass work and the shit-hot drumming of guest star Frankie Banali from Quiet Riot cannot in any way be faulted, even if, at times, parts are comparable to Kiss. (The opening riff to 'The Neutron Bomb' hints at 'Detroit Rock City' whilst the instrumental 'Mephisto Waltz' is a real clone job for for Ace Frehley's workout on 'Rock Bottom'.)

Particular attention must be paid to the album's closing duo of 'Maneater' and 'Rebel In The FDG'. The former tends to come across like Black Sabbath at 200mph whilst the latter had me headbanging uncontrollably in a manner I hadn't experienced since I first heard Diamond Head. W.A.S.P. put the power on and it's every mutha for themselves. Destructo Metal f'sure.

It really doesn't matter what the band are gonna be like on their tour next month cos I don't know how they're gonna compete with the utter ball crunching going on within the grooves here. Welcome back.

DAVE REYNOLDS

DEADLY SIN

CRO-MAGS
'Best Wishes'
(Profile US advance tape)

KKKK

TWO YEARS. There were doubts. There were rumours. A literal revolving door membership policy, managerial disputes, absence from any sort of live gigging. Basically, the Cro-Mags' darkest hour and by all accounts they should have called it quits.

Not so, these boys are made of sterner stuff.

And they exceeded all expectations.

Recent earmarks quite apparent – ie a healthy fascination with Metallica or Megadeth in terms of lengthier, multi-part composition and quite effective vocal melodies – this is very much the Cro-Mags album I honestly expected. Much closer to wonderfully constructed Speed Metal than their debut, they beat out some of the most fervent critical favourites and may just be 1989's wild-card.

Most noticeable is a shift in the vocal department. Seems that muscular frontman John 'Bloodclot' Joseph wasn't developing at the same rate as his fellow band-mates, so a change was needed – but *who?* From under their very noses, bassist Harley Flannagan was able to fill the shoes quite nicely, adopting the stance of the Lemmy of the '90s – bass-slinging frontman *par excellence.*

Where Bloodclot's venomous warbling perfectly fit the band's earliest intent, Flannagan has the makings of a quite effective singer. Hetfield, Mustaine and the Bad Brains' HR are all reasonable enough comparisons, though there are moments where he verges on Robert Plant, as on the slowish, chugging 'The Only One'. Like a young Lemmy, there's a fountain of potential yet untapped from this burgeoning talent.

Kevin Mayhew is steadily revealing himself to be a viciously great player, a songsman of stunning calibre. His monstrous riffing cuts like a razor-tipped bulldozer verging on some truly epic, brain-blastingly memorable chordings. He sucks you in and wipes yer guts clean with the like of 'Death Camps' or 'Crush The Demoniac.'

There's a few fairly reminiscent moments. Indeed, 'Demoniac' does sound more than a dodgy bit like Maiden's 'Aces High', with 'The Only One' recalling Megadeth's 'In My Darkest Hour'. Certainly far from outright plagiarism, just a moment here or there seems sheepishly familiar.

Fans of the band's earlier efforts aren't about to be disappointed. The speed and aggression are still highly apparent, 'Down, But Not Out' among the fastest of Cro-Mag entries to date. Even 'Age Of Quarrel', the album's closer, demonstrates superb bursts of speed via skinsman Petey Hines.

This could be the one, the album to gain the Cro-Mags the sort of attention they've so long deserved as they finally step out of the darkness and into the light. Competition beware; the Cro-Mags grant you their best wishes.

Wishes sometimes come true.

MIKE GITTER

MORTAL SIN
'Face Of Despair'
(Vertigo 836370I)

KKKK

WHEN I put pen to paper for Mortal Sin's debut, 'Mayhemic Destruction', I figured that, given a decent budget, some professional guidance and a little more time (the thing was recorded in an astonishing three days) then Mortal Sin could produce an album to rival any of Thrash's bigger fish.

The decent budget and improved time come courtesy of major label Vertigo, and the professional guidance comes from the experienced hands of Randy 'Megadeth' Burns (although the band have chosen to use the EMI 301 studios in their native Sydney once more). The result, 'Face Of Despair', is as good as anything Exodus or Anthrax have put out recently, but still falls a little short of the standards set by Metallica and Slayer.

The album carries on from where Side One of 'Mayhemic Destruction' left off, and the departure of founding guitarist Keith Krstin (who co-wrote all but one song on the first one) doesn't seem to have altered the band's outlook too drastically. The 'Master Of Puppets'-era Metallica influence is still there (vocalist Mat Mauver appears to have worked hard to rid himself of that Hetfield roar, but when he holds notes *that* way, there's just no escaping who he used to mimic in front of the mirror) although early Exodus features have begun to displace it, particularly on two of the album's out 'n' out Thrashers, 'I Am Immortal' and 'Innocent Torture' which open Sides One and Two respectively.

'Face Of Despair' is a more solid, mature release than its enthusiastic predecessor, and there's no 'Liar'-style weak links this time around either. The riffs snake out, then kick back when you least expect it, as Paul Carwana and new boy, former Slaughter Lord guitarist Mick Burke, slam it down hard.

'Voyage Of The Disturbed' is probably 'Face Of Despair's 'Lebanon'. A thoughtful, moody piece set at a restrained nodding pace that boasts a great counter riff. 'For Richer For Poorer' meanwhile is infectious stuff, Mat snarling, '*The rich get richer, the poor stay poor*' chorus with real venom.

I must admit that I'd expected a little more in the way of variation but Mortal Sin have chosen to build more complex, riff-orientated songs around their roots rather than heading off into uncharted waters, and I wouldn't really argue with that decision.

'Face Of Despair' is Mortal Sin doing enough to justify their reputation and their record deal. But in the two long years since their debut album, Thrash has had the goal posts moved a good deal further and Mortal Sin need to be quick on their toes if they are to avoid the muddy penalty area in the future. PAUL MILLER

MORTAL SIN: as good as Exodus, but not quite hitting Metalli-magnificence

PUMP KINGS

HELLOWEEN (with Kai Hansen): will have the big boys quaking in their untied trainers

HELLOWEEN
'Live In The UK'
(EMI/Noise EMC 3558)

K K K K K

THE PUMPKIN Men return with a 'live' offering, an EP which runs a staggering 20-minutes-plus per side! How do they fit it all on?

If I'm not mistaken this EP was originally intended just for Amerika, to help promote Helloween's up and coming Stateside MTV tour with Anthrax and Exodus, which has already been dubbed 'The Headbangers' Ball Tour', and if the sound Helloween got on this live offering is anything to go by, then Anthrax and Exodus should start quaking in their untied trainers!

If there is a fault with this EP it's frontman Michael Kiske's between-song raps: some might find his *'Here we go, here we go, here we go!'* football chant embarrassing beyond belief. Personally I find the man's off-beat humour charming to say the least. He's forever sending himself up, like at the beginning of 'Dr Stein' where he kan be heard to say, 'Hello, errrmmm, this is the first time in Japan for Helloween!". Ah, great, rekorded in Japan I thought, then two sekonds later the kry of, "SCOTLAND, SCOTLAND, SCOTLAND" started koming thru', so the great man goes on to say, "Hello Scotland, we've got fast songs, we've got slow songs, we've got some mid-tempo songs, and we've got some boring songs!". He just doesn't know when to stop, does he?

So how's about the musik? Surprisingly enough, very 'Weenish, kikkin' off prediktably with 'A Little Time' from 'Keeper . . . Part 1', with some nice interchanging between guitarists Hansen and Weikath. The wakky 'Dr Stein' follows, and this really does show the humorous side to Helloween's music as Michael Kiske delivers these delightful lines: *'One night he kloned himself/Put his brother on the shelf/But when he fell asleep that night/It crept up from behind and thought, "Well never mind"/Took a syringe and blew out his life'*.

Side One ends with another visit to 'Keeper . . . Part 1' in the form of the extremely poppy 'Future World', a wonderful eight-minute-plus rendition komplete with the, *'We all live in Future World'* chant.

Side Two starts off with a bass intro kourtesy of Markus Großkopf which neatly leads us into the Michael Kiske-penned 'We Got The Right'. 'I Want Out' follows, and Kai Hansen's appeal to the band must have worked, coz he's no longer a member of Helloween. I still find his sudden departure a bit konfusing. There's more to his leaving the band than meets the eye and I intend to get to the bottom of it.

Back to the EP, and the masterful 'How Many Tears', kulled of kourse from 'Walls Of Jericho' (still my favourite Helloween album) shows just how Helloween have matured since then. What we have here is nine minutes of pure gut-wrenching magik Power Metal – just listen to the geetars burn, and Ingo Schwichtenberg's driving drums . . .

Yep, I kan't wait to see Helloween live in '89, even if it is without Kai Hansen.

XAVIER RUSSELL

SWIZ
'Swiz'
(Sammich SAMM4 import)

K K K

FEW BANDS can take utter musical dischord, strained, off-key vocalisations, illogical progressions and verge on the near brilliance of this outfit. They're perhaps the most impassioned of third generation DC post-Cores, the sort of raw soul-burn the nation's capital cornered the market on with the like of Minor Threat or Faith.

They're altogether a rare breed – youngsters that have obviously graduated from Hardcore one-dimensionalism yet recall enough of its validity to offer up their own twist.

A scream is still a scream – how much more honest or in yer face do you want it?

Ex-Dag Nasty frontman Shawn Brown possesses a particularly effective bark conveying the un-mocked sense of anger and frustration that made this sort of thing so damned vital nearly half a decade back.

He's at his most vitriolic on 'Wash', an outright decryment of dishonesty as reflected through the later intentions of his former outfit.

No outright world-changing intent here, Swiz seem far more content lashing out at their own more immediate surroundings – issues they have every right to be pissed off about.

As on their earlier seven-inch EP Jason Farrell's guitar carries the vast weight of all eight tracks. He quite obviously takes influence from DC's tradition of chorused out Marshalls yet apparently isn't afraid to let subtle Metallic elements come creeping through.

Swiz bite down a lot harder than the vast bulk of hometown contemporaries.

They're better practitioners of mood and intensity than any sort of technical virtuosity, compositions zinging up from behind, spontaneously gut combusting, jackhammering their point at full force and wrenching forth to the next tune.

A scream is still a scream; Swiz grant it humanity. MIKE GITTER

VERBAL ASSAULT
'Trial'
(Konkurrel K 001/114)

K K K K

THE VERBAL Assault vehicle is fuelled with petrol (lead-free of course, environmentally conscious blokes that they surely are) consisting of a similar Metal/Punk mix to the one so crushingly employed by the Accused or the late, lamented Civilised Society?, and the result's an enjoyably bumpy ride.

I believe that this foursome made it over from the States to Merry (?) England around the middle of last year, and on the evidence of this impressive and potential-flaunting collection of cuts, those of us who missed 'em deserve a verbal assault ourselves.

Take 'Scared', for example. This emotionally-charged piece begins with a lilting piano intro, before Peter Chramiec's geetar becomes the centre of attention again and the other musos nicely accentuate the work of his fret-flattening fingers.

Throughout the disc, the man is only too happy to serve up nasty slices of crunch at the table of the more Metalized listener, while still retaining a strongly cohesive Hardcore ambience for the comfort of the remaining diners.

If the Assault team have a *real* problem, it's that they don't yet offer an individual sound, but as that's fairly difficult to achieve in this field, maybe I'm asking for too much at this stage. Nevertheless, it has restrained the ladz from reaching greater K-riddled heights, no matter how skilfully they struggle.

We'll see how they progress in future ventures; in the meantime grab the slab and put it on 'Trial' yourself. JASON ARNOPP

SALAD FROM ATLANTIS
'Sea Green Spiral'
(Meantime COX II)

K K K K

THIS GROUP are a curious bunch. They are tough enough to please HM fans, fast enough to satisfy Hardcore or even Thrash fans, at times they are the last dying gasps of punk, and throughout all of this they are spacey enough to entice favourable reaction from deadheads, dopeheads, spaceheads or anyone suffering from the sometimes pleasurable effects of overindulgence in any kind of strange substance, liquid or chemical.

In places 'Sea Green Spiral' is as hard as hell – faster and heavier than when I've seen them live. As a basic guitar, bass and drums trio, Salad From Atlantis have a wide, beefy punch which is locked together by the tight, no-nonsense heads down rhythm section.

The guitaring is of the 'three chord bash' variety but is saved from monotony by the fact that that is all the songs require.

Ah yes, the songs: one of the stand-out tracks here is Side Two's 'DT'. Kicking off at a merciless pace you soon find yourself being sucked into a great catchy chorus, and it might even make a good punky Metal pop single.

The 'Diamond Spiral'/'Carmen' medley features a variation of Jimmy Page's violin bow solo, which is rather less subtle than the original and involves hitting the guitar strings with, I believe, a spanner.

In relation to the music he's singing over, Martin Salad's vocals might sound a little too relaxed.

With groups like this I'm used to hearing some ferociously gruff madman howling his pestilent lyrics in indecipherable turmoil, but it's nice to hear Salad's more restrained effort that lends the music a rather quaint edge.

Salad From Atlantis seem to have grown up from being just a good band that you could get wasted to and are now a good band with a competent debut LP of mature songs that, thankfully, you can still get totally wasted to. More info can be had from 50 Warmdene Road, Brighton, East Sussex. COLIN REED

BRAIN POWER

ANNIHILATOR
'Alice In Hell'
(Roadrunner RR9488I)

K K K K

CANADA'S ANNIHILATOR have perhaps all it's going to take to enter into the upper reaches of North America's Power Metal pantheon. Far from the bulk of derivative contemporaries, Annihilator possess a refreshingly energetic, melodious approach brimming with the necessary bite to mark their debut as one of the strongest – no make that *the* strongest – launching pad LP of 1989.

Mastermind Jeff Waters is the sort of guitarist that emerges only once in a rare while, the kind of player in the same league as Mustaine or Hammett, and a songwriter of even greater talent. Alternating between the sweet, delicate chords of intro-mental 'Crystal Ann' and the firepower riffage of the album's title track, he incorporates a host of influences so diverse, yet so wisely focused that Annihilator can't help but emerge refreshingly original.

Vocalist and ex-DOA man Randy Rampage is a chief component of the band's success. Gruff and snarling, he is at the same time remarkably clear and powerful, a frontman that just oozes finesse and class.

Annihilator certainly possess the potential for capturing the attention of far greater audiences than those already faithful. Scoring in virtually every respect and then offering up more than their share of unexpected curve-balls, this could very well be the sleeper LP of 1989! MIKE GITTER

BAD BRAINS
'Attitude: The Roir Sessions'
(In Effect 88561-3002-2 import)

K K K K K

A FEW issues back the staff here at *K!* made some sort of fuss over the greatest Metal albums ever made. Friends, I now give you the greatest Hardcore album ever. Argue, banter, whatever, the fact remains that the bit of tape recorded back in '81 by four Sex Pistols-inspired fusionaires remains the finest singular artefact of Hardcore's bygone glory days.

Nobody, but nobody has yet topped the raw energy, inspiration and musical finesse long synonymous with the Bad Brains. They set the standard and have served as inspiration for generation upon generation of the American underground – virtually the singular greatest influence on all of Hardcore.

This is it, the tape that started it all.

I've probably worn out two or three of these, up 'til now only available in its Roir Records cassette-only format. This is the tape I wouldn't mind being shipwrecked on a desert island with.

I'll never forget literally hundreds of long drives, apartment-wrecking bashes, Walkman plays *et al*, during which these crudely recorded tomes assaulted my senses with their outright ferocity so eloquently counter-pointed by always inspirational forays into raggae.

Obviously, it's a shared enthusiasm. Somebody got sick of replacing their Roir cassette once every year or so and figured it wise to commit the thing to a much more durable and aurally upgrading CD format.

Let's see how fast we can wear it out. MIKE GITTER

BAD BRAINS: creators of the greatest Hardcore album ever

OH I DO LIKE TO BE BESIDE THE SEASIDE . . .

BRIGHTON ROCK: no sugar dummies

BRIGHTON ROCK
'Take A Deep Breath'
(WEA 25 5969I import)

K K K K

CANADA'S BRIGHTEST young stars caused minor waves with the hip-shakin 'Young Wild And Free' album in '87, and now they want to create earthquakes with their new album.

At first I felt that Brighton Rock may have overdone it – the album tends to go more towards a radio rock route than a solid hard rock track. Certainly a song like 'Can't Stop The Earth From Shakin'' reveals a bright 'n' breezy approach full of smiles and pretty shapes.

But the more I listened the more I liked it. What BR have done is merge the aggression evident on past performances with the anthemic and more commercial side of their songwriting – which makes for a *good* album, if not an excellent one.

Production, by the near legendary Jack Richardson, is full and precise but does tend to favour a dominant keyboard mix rather than one with more guitar clout. Greg Fraser's axework this time 'round tends to be more subtle rather than overpowering, only getting to control things briefly on the uptempo ferocity of 'Unleash The Rage' and when BR's rockier instincts stick to 'Power Overload' and 'Shootin' For Love'.

The album's best moments come via the moody 'Outlaw' (a continuation on 'Jack Is Back' from the last LP) with its orchestrated keyboard textures courtesy of Johnny Rogers, and the outrageously pomp balladry involved in 'One More Try', a song destined to set hearts swooning with vocalist Gerald McGhee dispensing with his Rod Stewart/Kevin DuBrow growl and actually singing rather than shouting!

And I must mention the closing duo of 'Ride The Rainbow' and 'Rebels With A Cause'. The former reminds me of a more commercial Orphan whilst the latter, as the title may suggest, is a rabble rousin' anthem sure to go down a treat live

Brighton Rock have succeeded in producing a hook-filled album capable of getting enough radio support to see them explode across North America. The big four Ks are well deserved.

DAVE REYNOLDS

12-BAR BLITZ

SAVOY BROWN: brown but not out

SAVOY BROWN
'Kings Of Boogie'
(GNP Crescendo GNPS 2196 import)

K K K K

1988 WASN'T such a bad year for the blues. In rapid succession we got three burning albums; Mike Katon's 'Proud To Be Loud', Rocky Hill's self-titled debut and Savoy Brown's 'Make Me Sweat'. All superbly crafted, laced with years of blood and sweat, blazing with feeling but wickedly cool.

Savoy Brown, old legends we all thought had turned bad, were instead enjoying a quiet renaissance. But where 'Make Me Sweat' cruised calmly along, 'Kings Of Boogie' cuts deeper and is invested with more energy and aggression.

And best of all, it's dominated by Kim Simmonds' magnificent guitar playing. Hear him and you'll forget all but the very best. You'll forget Yngwie, Jason Becker, Marty Friedman and David Chastain.

Simmonds makes them meaningless within the opening steely slide of the title track. 'Kings . . .', though, is just a bar-room blast, a mere taster.

Throughout 'A Man Alone', 'No Win Love' and 'Mean Business', he plays like an angel with the mind of a devil. His tone is blissfully sweet, sometimes bending and screaming, sometimes whispering. Simmonds plays like a man whose sunglasses are permanently on, whose car is permanently cruising a wide freeway and whose woman is waiting in a bar at journey's end, a cold beer ready by her side, and a bed ready upstairs.

When you mix his magic with Dave Walker's – who was once in Black Sabbath for one TV slot back in the '70s – gloriously bluesy holler, you've got the business on your hands.

'A Man Alone' is a terrific emotional lament, and 'Caught Me In The Saddle' (with a smokin' gun in my hand – whatever can he mean?) reflects the lighthearted side of the band, but every song here has a life of its own, and I won't waste words describing them, just listen.

Walker and Simmonds are backed by Jimmy Dagnesi's bass and the drumming of Al Macomber, a rhythm section confident enough to give space to the leaders, but hammered down with pace and precision, joy to hear.

Savoy Brown are a magnificent band, and 'Kings Of Boogie' is a testament to their skill and persistence. Don't settle for anything less. JON HOTTEN

ANIALATOR
'Anialator EP'
(Wild Rags WRR012)

K K K

THERE'S NO way you can accuse Wild Rags of slacking on the promotional side of things – this debut from the Texas-bred Anialator is available in no less than three different formats!

As with the case of At War, the militaristic sleeve image belies the more inspiring nature of the music, as 'Filicide' ('The act of killing a son or daughter', sez my dictionary) greets you on entry with a handshake that safely ensures you'll never play the violin again. The axe tone is reminiscent of the wonderfully fuzzy sound achieved by Unseen Terror on the excellent 'Human Error' offering, and the lads seem happier on a bouncy, grinding level, which makes me happier too.

While in the studio sesh Anialator use speed to bolster rather than carry the flag, the live pair on Side Two are more reliant. This is unfortunate, seein' as the mix is bassy and sunken, but 'Anialator' and 'Mission Of Death' do manage to make *some* kind of coherent impression nevertheless. Also highly evident is the strong empathy growler Mark Olivo has with his audience. The man orates like a true Shakespearian – *'How you crazy mutherf**kas doin' out there?!'*. Poetry in motion.

I wouldn't land Anialator on the high shelf that fellow Texans Torture dangle their legs from just yet, but they're near enough. The full LP will accurately measure the distance.

JASON ARNOPP

CRACK THE SKY
'From The Greenhouse'
(Grudge 4500-1-F import)

K K K K

EXCITED? I nearly dropped my trousers! Cry? I had to hold a 10 gallon galvanised steel bucket in front of my face! Reason? Crack The Sky, one of my favourite ever rock bands, are back in action with a simply mega sensational new album.

Crack The Sky, for those who've never heard of them, first came to prominence in the mid-'70s with a string of golden albums on an obscure label called Lifesong.

Over the years the line-up fluctuated somewhat but essentially the band became a vehicle for Palumbo's incredible talent. By the 1980s Crack The Sky had fallen flat on their face but they refused to die. Palumbo forged ahead, releasing records sporadically on a variety of labels and even put out some solo albums, eventually electing to strike up a superior relationship with Grudge who coaxed him to reform most of the original band for this latest album.

'From The Greenhouse' is a gorgeous record crafted by a man who I regard as a near genius. Conceptual in nature, but never overbearing, the songs concern themselves with life before and after the eco-apocalypse. Now don't worry if that sounds rather highbrow because the lyrics and the storyline are easy to follow and John's wry sense of humour helps matters no end.

The music is typically bizarre. From stunning Heavy Metal to symphonic pop *à la* ELO, the record is crammed full of weird and wonderful styles with some almost verging on the funk/Metal of vintage Mothers Finest. True to form the melodies are crushing and utterly flawless with John's voice leading songs such as the title track and 'The Frozen Rain' up and away into the clouds and beyond.

Check out Rick Witkowski's magical guitar breaks and crushing riffs highlighted by a sensationally clean production. 'Big Money' is the heaviest and most truculent track or offer built to destroy and the benefactor of a simply outrageous arrangement.

This is a stunning and compelling record. It may be costly as an import but it is money well spent. What more can I say? DEREK OLIVER

UNIFORM CHOICE
'Staring Into The Sun'
(Giant GRI6031-1 import)

K K K

NO LONGER content to play at punk, Orange County straight-edgers Uniform Choice take the precarious step beyond. It's a move that's seldom (if ever) successful; witness the decline in relative popularity of outfits including TSOL and the Crumbsuckers once leaving the underground fold.

Hindsight proves the asset herein. Clearly, UC haven't exactly forgotten their earliest Hardcore roots as documented on their now-classic 'Screaming For Change' LP of a few years back. The power and conviction remain, tempos oftentimes slowing quite noticeably, allowing for logical interjections of melody, most notably in the vocal department.

They're at their strongest when treading the fine line between extremes. Alternating between his scream of old and contemporary crooning techniques, vocal man Pat Dubar injects enough force into the like of 'Cut Of A Different Cause' or 'Region Of Ice' to keep fans of old happily appeased.

As expected, there's some amount of musical confusion, spots where unfamiliarity with new found musical directions lack the sheer cohesiveness to come across with any amount of force. They're a stronger unit when concentrating on the 'Uniform Choice sound' than numbers like the INXS-waxing 'She's Locked In'

They do however hit upon a forcefully palatable middle-ground, demonstrating the definite potential of their newly expanded sound.

Far from the Hardcorists they've long been known as, this one-time Los Angeles Thrash machine may just make the transition unscathed.

MIKE GITTER

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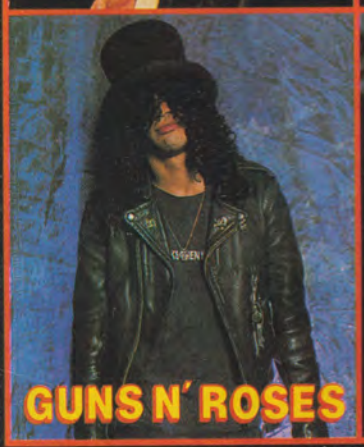

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THE LUST BOYS

Lock up your Ludo, secrete that Scrabble, hide the Hoopla and bury those board games – shocking LA love louts NOIZE TOYS (pictured below) are on the riotous rampage, an' threatening a visit to these very shores before the year is out. "Our goal is to blow people's clothes off when we play!" boasts the sensitively-named GG SPOT. DAVE REYNOLDS makes sure he has an ample supply of safety pins to hand

IF YOU LIKE it loud, lewd and rude, if you like your rock 'n' roll to be colourful and like seeing four young wild men run riot, then you'll dig Noize Toys.

Led by ex-Royal Teeze singer GG Spot, Noize Toys are one of LA's brightest hopes in putting the bang back into Glam and kicking all this noo 'Street' look nonsense into touch.

The band already have one indie release to their name, an album sweetly titled 'Fallin' In Lust . . . Again' on the Dr Dream label, and in addition to motormouth GG Spot, Noize Toys feature the wacky talents of Dana Beatty on bass, Glen Holland on drums and guitarist Doug Stratton. Together they come up with a crazy party sound that's comparable to all the tackiest elements of Ratt, Poison and even St Jaimz, all in one rowdy package.

"Y'know, the album's been selling really well," reveals GG. "We've just signed a licensing deal for the UK and in Japan, and we're about to go out on a big tour with a big band.

"And hopefully this Winter, when the album's released in the UK, we should be heading over there for some shows too. We're actually waiting to see how Leatherwolf do, cos they're pals of ours, to find out what it's all about over there in the UK. We want the inside scoop on where the hot spots are to play!"

Well, let's back track a little for the sake of the multitudes who might like to know more about Noize Toys.

"There was kind of a concept before the band started in as much as what we all wanted to do," states Glen Holland.

"We wanted to have a really colourful, loud band. That's how we came up with the name. Actually we used to have all these different toys and other shit on stage with us."

GG: "We tried to get an endorsement from Toys R Us but they told us that we were too much into sex!"

How did the album come about in the first place?

Dana: "They saw us in a club one night. We were actually negotiating with one of the labels associated to Enigma at the time, but Dr Dream really believed in us so we went with them."

Glen: "It's a small company but they're getting good distribution."

Doug: "And they're real co-operative about getting us on to a major."

Is there much jealousy between the LA bands in your opinion?

Glen: "It's covered up. They may say to your face that they're pleased to see this or that band doing well but they're secretly envious."

GG: "There's only so many bands with records out. You've gotta realise that in LA there's this big cesspool of bands and when our turd finally gets to bob its head to the top then you've gotta try and crawl out."

Glen: "Everybody always wants to know how somebody managed to get this deal or be in that magazine. It's fun though. We'll be out on the Strip pasting up our flyers and we'll see another band doing the same and we kinda get an agreement about not covering up each other's, but of *course* we both cover over each other's! It's a fun little war that goes on."

GG: "It's just good, healthy competition. Any band that are jealous are really insecure and not working hard enough. Most of 'em are really cool. People like Tuff, Pair-A-Dice . . . they're great. Bands do tend to help each other out here a helluva lot."

THIS WILL probably piss a good many people off here, but I saw some 20 club bands in LA and each one, ranging from the truly brilliant Pair-A-Dice and Shock to even the most average, such as Hanoi clones Saigon Saloon, blew 85 per cent of bands in this country at the same level (or even higher) away.

Glen: "This is like the Superbowl for rock bands."

Doug: "With the 'Pay To Play' system out here (where bands themselves have to buy tickets and then resell them to the fans in order to get gigs!) you can't afford to blow it. You make sure you've got your shit together."

GG: "Bands value rehearsal time. You've gotta be good here. It's not like we're in Buttf**k, Iowa where if you can just play a copy tune, then you're in there. No, here you've gotta work your ass off."

Glen: "We've been together for two years and it's only now that we're actually beginning to make money at our shows."

The style in LA these days seems to have moved away from the Glam trip to the scummier 'Street' and gutter level portrayed to the max by Guns N' Roses.

GG: "The trends change all the time. Guns N' Roses seems to be the biggest influence right now. Last year it was Poison, next year it'll probably mean a ton of Warrant or BulletBoys clones. Whatever team seems to be the big thing at the time.

"Noize Toys is an image by itself. We stand for loud, sexual music. Our fans aren't gonna be upset if they see us in a different set of clothes to the norm. They know who we are and what we're about, so the music speaks for itself."

Glen: "We look colourful onstage even if we're wearing all black!"

GG: "Our goal is to blow people's clothes off when we play, especially the girls in the audience! Actually, when we play there's a psychological thing happening that makes the girls wet and the guys horny."

Doug: "It's been scientifically tested too!"

Glen: "There's a subliminal message that goes through the PA that makes everybody's libido go crazy."

GG: "Y'know, people come from all over the world to be where we are right now, in Hollywood. And when the girls come here they want sex from a rocker, and they want it right now! So who are we to refuse 'em?! You can quote me on that!"

NOIZE TOYS are actually quite a rarity amongst the LA Metal fraternity as they're one of the few bands who are actually native to the city and haven't relocated from Oshkosh, Wisconsin (hi, Stevie Rachelle!) or Pennsylvania.

"Standing in this room right now you could probably throw a frisbee to the places where we were born," says GG.

Hmm, so you were born in the Sunset Strip Tattoo Parlour and the parking lot of the Hyatt then?!

Dana: "Nah, you have to take favourable winds into consideration!"

Moving back to the music for a second (ha!) what's the new material you're working on like?

Glen: "With the first album we were saying, 'I love you, I wanna f**k you'. With the next one we're gonna say, 'You broke my heart, so f**k off!'. Ha! Ha!"

Dana: "The first album was good but this next one will be dirtier lyrically! It'll be more out in the open."

GG: "We didn't want to be too offensive on the 'Fallin' . . .' LP but now we wanna let the world know how nasty we can be. We have a couple of big producers interested in working with us."

I've heard it rumoured that Andy Johns is one of them.

Glen: "We'd be very happy to work with Andy."

GG: "If people liked the first album then they're gonna die for the second one. We're really proud of the stuff we've been coming up with and we feel hungrier too. The next album is gonna be dynamite.

"The reality of this band is that we're just four guys doing the American dream and it sure beats working day jobs!"

Glen: "In fact I just lost my job today. My boss told me that it was about the 10th time in two weeks that I'd wanted time off and that I had to make a decision, so I just told him to f**k off. *Kerrang!* magazine cost me my job and I'm damn proud of it!"

Pic George Bodnar
NOIZE TOYS
ANTHRAX
ELECTRIC

No Rest For The Wicked

CRONOS – one-time Venom mainman and former 'rabid captor of bestial malevolence' – has returned with a new band called, er . . . CRONOS. DON KAYE gets the non-Satanic scam

"WE DECIDED we wanted to be a live band that could go out and play live gigs," snarls the familiar voice on the line. "And we wanted a reliable drummer who could also play live gigs."

Thus spake Cronos, once lead demon of British Black Metal legends Venom, and now mouthpiece of his own, self-named outfit.

The fact is that the new band comprises three-quarters of the last Venom line-up: guitarists Jimi C and Mike H have joined up with bassman/singer Cronos and new drummer Chris Paterson, leaving only original Venom sticksman Abaddon to carry on under the Venom banner.

"We really see this as a continuation of what we were doing," says Cronos. "The band's been through a few line-up changes and this is just the newest line-up."

The reasoning is deceptively simple. But with three members staying together, why not keep the original Venom monicker? Surely it would be easier to attract the old fans that way . . .

"There comes a time when there's got to be a change," replies Cronos. "The music's different now, you see, and the attitude's different. What I did with Venom is done and finished now. The days of that scene are over. We've got to move with the times."

Moving with the times was something that the old Venom had a bit of a problem with. After the notoriety and success of their first two LPs, 'Welcome To Hell' and the brilliant 'Black Metal', Venom seemed poised to break out as the true bastard child of punk and the NWOBHM, with touches of classic Sabbath and Alice thrown in.

But it never happened. They got lost in a morass of steadily worse albums, disastrous tours that sometimes occurred and sometimes didn't, and a revolving door of guitarists.

While all this was happening, Metallica, Slayer and all the hordes to come in their wake passed the original Terror Trio by. But supposedly rejuvenated by the replacement of Mantas by Jimi and Mike, and with a new record deal, the group cut 'Calm Before The Storm', which faded into oblivion both here and in the States, signalling that the glory days were well on the wane. What was happening internally at that point?

"WELL, A LOT of things were happening. We signed with Filmtrax, who made a deal with K-Tel in the States to release 'Calm . . .' – which we had nothing to do with. At that time, the management was starting to fall to pieces, and an American tour set up for August of last year turned into a complete and utter cock-up.

"That's when me, Jim and Mike decided to find newer pastures and do other things. There was just a huge difference of opinion. We had different ideas from the way management and Abaddon were seeing things. Everything was grinding to a halt, and when we found out that the tour was going to put us in the hole for 30,000 quid, we figured it would be best to get out of it."

Leaving the troubled Venom camp behind, the threesome have relocated to America, Boston to be precise.

"We've got the American guitarist, the American drummer, and we figured there's not a lot of opportunities in England. It's too small, whereas over here we've got the world at our feet, really. We can just go out and tour and tour and tour. You do a week's tour of England and you've covered the entire country. Over here you can tour forever, it's great."

Sure you can tour, but you've got to play something when you're onstage. The current Cronos set features a mix of 'Calm . . .'-era material, plus a bunch of new songs. Having not heard any of the new stuff yet, I ask the former 'rabid captor of bestial malevolence' what direction the group's music is heading in.

"Basically, it's a new feel," he explains. "We've got some more commercial material in there as well now. Instead of sitting on top of the Satanic thing forever, we can venture into new ground and sing about the other things in life, you know? With Venom, we used to sing about Satan, sex, drugs,

CRONOS (right, with Mike H): "We were gonna call the new band AIDS, but we figured we wouldn't get a long-term deal that way"

Pic Frank White

and rock 'n' roll. Now it seems more oriented toward . . . sex!

"We were gonna call the new band AIDS," he says in typical brash fashion, "but we figure we wouldn't get a long-term deal that way."

"Now we're free of the whole Satanism image," says Mike H, speaking up for the first time. "We can do whatever we want."

"My attitude hasn't changed," adds the mainman. "I'm still Cronos and I'm still gonna do what I do. We've still got some extremely heavy songs, but now we've got a few lighter songs as well. With Venom it was geting really boring, because everything has to be so heavy. Now we've got a bit of light and shade, which is what you need."

"IF YOU'VE heard 'Calm Before The Storm', you noticed that it was different," states Mike. "Now this is the next step, like that album was tying the two phases together, and now we're at the freedom phase.

"The whole unit now is helping with the progression," he continues. "When Jim and myself first came aboard, we were both trained musicians and we were able to add more melody and more harmony, that sort of thing. Now the entire band is headed in the same direction, whereas before there were certain people that didn't want to progress."

"I just think it's a lot more interesting now," says Cronos, "because on the likes of 'Welcome To Hell', every song was written the same, with the same attitude, and sung with the same type of aggression. There was no light and shade. It was like, 'This band is gonna do *this*', and that's what we did, simple as that. There was no room for changing things, and you've got to be versatile in this business to survive. Even the likes of Metallica have made some drastic changes in their musical abilities."

The best way to find out how the changes go over is to test them out on an audience, which Cronos has been doing on their current East Coast mini-tour. The results . . . ?

"It's gone really well. Our first date was in New York and it was the first time the new band has ever played live. It was one of the best live situations I've been in for a while.

"With Venom there were so many pressures, so many this-that-and-the-others, whereas with this, everyone's got the freedom to do whatever the hell they want. And that's what we do, and everyone feels comfortable playing with each other!" There is a pause before the phone line erupts in raucous laughter.

"The majority of the set is new songs, plus we play a few numbers from 'Calm . . .' and we do a little rendition of 'At War With Satan', which has gone down real well. What we've found is that the kids kinda stop and analyse the song for a few minutes, and then rage at the end, stop for the next song and analyse that one, than freak out again!" enthuses Cronos.

Some of the new titles are 'Terrorize', 'Phantasia', 'Speedball', Old Enough To Bleed', 'Timeslip' and 'The Sacred Secrets' ("Don't forget 'Satan's Got A Giant Penis'. . . no, sorry, that's a leftover Venom track!" cracks Cronos) and we should be seeing them on an album sometime this Summer.

"We'll be in the studio before Summertime, and the album will probably be called 'Dancing In The Fire'. We've got four or five major labels hassling us at the moment, and we'll finalise something soon, so I can say that this time we will have a major deal.

MEANWHILE, REPORTS have it that Abaddon has roped Mantas back into the fold, at lest temporarily, to cut a new Venom album, but Cronos says he bears him no ill will.

"Good luck to him, man," he sighs. "It was very hard to work with Abaddon near the end, as he was involved with managing several European groups and was difficult to track down. I wish him the best of luck."

It could be argued that Venom were pioneers of Thrash Metal, with Cronos long a figurehead of the Black Metal movement. What does he feel now, looking out upon the scene his band influenced so heavily and which has prospered further than Venom ever did?

"It's great, man, there's more and more every day. As far as I'm concerned, the resurgence of all the groups playing this sort of music is excellent, because it brings the energy back to Metal and rock 'n' roll. I remember seeing 'Beat It' in the Metal charts only because Edward Van Halen played a solo on it. So I said, 'If that's Heavy Metal, then I'm not Heavy Metal', and thus the term 'Black Metal' was born. And all these bands followed with the same attitude. It's a great thing."

Do you hear a lot of Venom in today's up-and-coming Thrash bands?

"Yeah, of course I do, but I also hear a lot of Motörhead and also a damn lot of Black Sabbath and Judas Priest as well, which was very influential to me.

"The way Venom started was that, when all the guys left school, there was the NWOBHM, with bands like Saxon and Samson and Angelwitch. I was into Priest and Sabbath, and I used to go out to the concerts and love it – I was a true little Metalhead.

"So when I got out of school, there were all these Saxons and Samsons and I hated them; I hated the music and I wanted to rebel against it. The whole point of Venom was to put the energy back into the music, put some punk back into it and some aggression. What we wanted to do was take every rock 'n' roll cliché in the world, put it in a big bucket, mix it up and chuck it out, and that was Venom. All the tricks, the loudest, the heaviest, everything.

"I'm damn proud of what I've done; I've made some mistakes, but I've learned from them. And the entire Venom experience has enabled me to go on and continue with what I wanted to do next. I've always been able to do exactly what I've wanted to, and I hope everyone comes down to see it and check it out for themselves."

Pic Ross Halfin

CRONOS (centre) in time-honoured Venom days, with Black Metal buddies Abaddon (left) and Mantas (right)

VIEW FROM THE BAR

The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!

■ *BOTH OF these men play lead guitar in well-known American rock bands. Both of these men lead otherwise perfectly normal lives. And yet one of these men, we're afraid to have to inform you, boozers, is wearing* ***Harmony Hairspray****!*

Can you tell which one it is? Is it the relaxed and smiling figure of ***Queensrÿche*** *guitarist,* ***Chris DeGarmo****, on the left? Or could it be the plainly distraught* ***Metallica*** *guitarist,* ***Kirk Hammett****, on the right?*

Answers to . . .

■ WELL, BOOZERS. . . did you have a nice Easter, then? It's the question on everybody's lips this week, it seems, and so we thought we'd better ask you, too. . .

You did?

You DIDN'T?

Oh, well, *we* did, and that's the most important thing!

HARGH! HARGH! HARGH!

Ooooohhhh. . . in the words of our old mate, and probably the most devoutly religious rock 'n' roll manager we know, **Father Roderick Smallegg** of this parish – and we know we've said this before but honest ma this time we really mean it – it were BLOODY GRREEEAAATTTT this year, Easter were, boozers, absolutely BLOODY GRREEE. . .

Anyway, rather than describe for you in hideous detail how **Krusher** ackshully managed to lay the World's Largest Easter Egg – a great ugly brown monster it was, the like of which has not been seen this side of the low-swing doors of the 'Bar since the time of the Stone Age and groups like **Blue Cheer** or **Iron Butterfly**, made **King Kong** look like **Yogi Bear**, it did – or how **Ray Palmer** got to photograph the World's Leggiest Easter Bunny. . .

Because we know you don't really wanna hear about all *that*, right?

No. . . what you want to hear about are the FACTS! Well, as usual you've come to the right place. . .

*THRILL to the story of **Lorraine Lewis** of **Femme Fatale** headbanging down the **Hippodrome**, two small pink-wrapped Easter eggs in one hand and a signed photograph of **Inconceivably Young And Incontrovertably Cheeky Jon Hottonthenews** in the other.

*GASP as **Vow Wow** hit the stage at the Astoria and prove once and for all that JAPS REALLY DO KNOW HOW TO LOCK!

*SIGH as **Dogs D'Amour** singer **Tyla** falls backwards off the stage at the **Town & Country Club** and then swears blind afterwards that HE WASN'T DRUNK!

*WINCE at the sudden and unexpected thought that if we don't get a move on we may not have room for any View From The Bar this week at all!

Awright.

■ HANDS UP how many **Daily Mirror** readers we have out there in Boozersville?

Good Bog in Devon! More than we thought. . . But *why*, boozers? That's what we here at 'Bar HQ can't understand. . . Why read that shit when you *know* it's written by some of Europe's Leading Liars. . . ?

Their latest outrage concerns a story they ran just before Easter weekend *(Will you shut up about friggin' Easter – Easter Ed.) (And I'm not flippin' Easter Ed, I'm flippin' 'Bar Ed – Flippin' 'Bar Ed.)* concerning your friends and ours, **Guns N' Roses**. . .

According to the reptiles on the *Mirror*, Guns N' Roses will be arriving in Britain next month to begin a tour, and not only that – just get this – in an effort to curb crowd violence at their gigs all their security guards will be armed with *electric cattle-prods!*

Now COME ON, guys. . . We know *Kerrang!* has got away with a few, uh, 'controversial' statements in its time, but the Gunners touring here *next month* when any **Joe Schmo** off the streets can tell you that's about as likely as **Slash** joining **Poison**. . . ?

And *cattle-prods*, for crying out loud? Does that sound like the considered opinions of sane, reasonable journalists with a responsibility to the public to report the FACTS?

Or does it sound to you, like the ravings of bitter old fools forced to make something up because the band can't be bothered to speak to scuzzbags like that?

For the Shocking Truth, we suggest you check the exclusive Slash interview we have in store for you in a forthcoming issue of the World's Most Exclusive Rock Weekly! Need we say more?

■ RIGHT, WE promised you some **Lorraine Lewis** hanky-panky, and you're gonna get it. . .

Well, she finally played here, or rather *they* finally played here (mustn't forget the boys, heh heh heh. . .), and, well, what can we tell you, boozers?

Musically it was. . . er. . . Performance wise it was. . . um . . . Excitement wise. . . well now there's a thing. . . and. . . er. . .

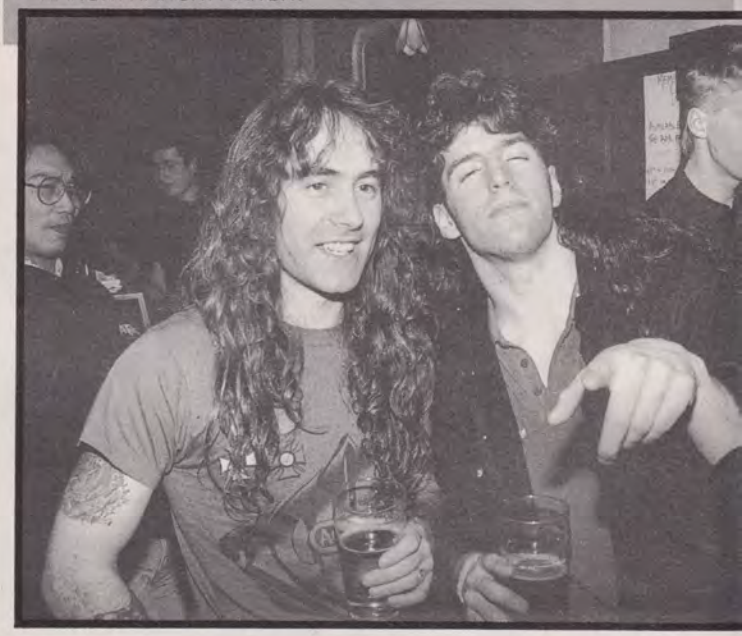
The truth is, boozers, we just didn't know there were *so many imaginative places* you could sling a mikestand. . .

Then afterwards, relaxing over a glass slipper of bubbles at the

■ *THIS ONE we have imaginatively entitled* ***'Arry*** *Meets* ***Anthrax****, 'As A Coupla Shandies And Then 'As A Couple More . . . It has a certain ring to it, doncha think?*

A shot delayed from last week's report of the Anthrax party after their final British gig at the Hammersmith Odeon . . . And as you can see from the, um, tired and emotional expression on ***Frankie Bello****'s face, it didn't come a moment too soon . . .*

HARGH! HARGH! HARGH!

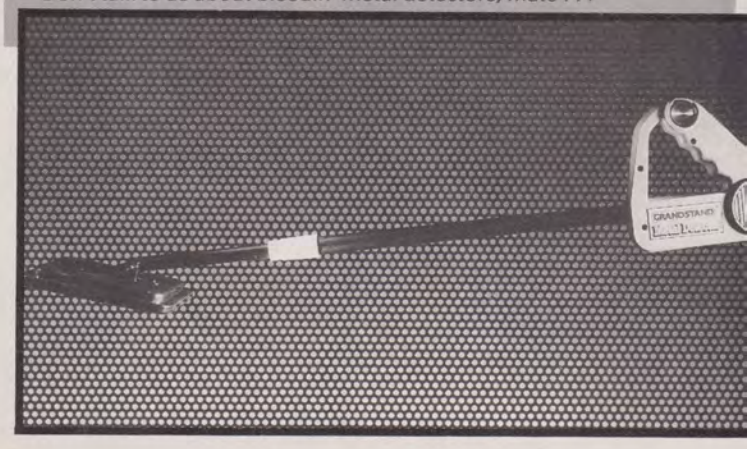


■ *QUITE THE most insulting thing we've received through the post lately (and, believe us, we receive a* lot *of insulting things through the post on a regular basis at 'Bar HQ) has to be this . . . this thing we have here.*

The owners are a company called ***Adam Leisure Ltd****, and this, boozers, is apparently the latest in state-of-the-art* ***METAL DETECTORS*** *. . .*

Are these people trying to tell us something? Do they really think that we – The Great Noise In The Sky That Begins With A 'K' – don't know how to detect the best metal better and faster than any other machine or living organism, or both combined?

Have they never heard of ***XAVIER RUSSELL****? Or* ***DEAF BARTON****? Don't talk to us about bleedin' metal detectors, mate . . .*



Hippodrome, the tawdry winsome strumpet was seen to climb up into the DJs' booth and hand a solitary red rose to our man with his plonker on the turntable, **Krusher Joule**!

Then, turning, she dived straight back into the crowd on the dancefloor and began headbanging like a good 'un to the strains of some ancient **AC/DC** track that happened to be playing at the time. . .

What can it all mean, boozers? Is it some sort of weird l.u.v. ritual, or is Lorraine Lewis completely out of her mind? We've known for some time that Krusher certainly is. . .

■ ELSEWHERE ON the old gigging front, as promised an exclusive behind-the-scenes 'Bar Report from backstage at the **Vow Wow/Leatherwolf** gig at the **Astoria** the other week. . .

Over to our man peering over the balcony with a bottle of sake in each hand and too many teeth in his mouth, **Mr Fohk Di Shet**. . .

"Ho! Hah! It wass BROODY GLLEEEAAAAATTTTT Ho! Hah! Yaaiiiieeee!!"

Yes, well, there you have it. . . yellow fever absolutely everywhere, by all accounts. Even **Neil Murray** is starting to look shorter and somehow more. . . inscrutable.

Meanwhile back at the **Hippodrome**, after the gig, Leatherwolf drummer **Dean Roberts** was getting into a strange scene with a girl he'd 'met' earlier in the evening.

As the two of them danced together on the floor the young lady in question 'somehow' managed to lose most of her clothes. And then when she was down to nought but her modesty saving bra and panties, the strumpet proceeded to knock over the completely innocent (cough!) young musician and squat, rather elegantly we thought, upon his face!

Now that's what we here at 'Bar HQ call headbanging in style. . .

■ TOPPING THE gigging week off, though, was the appearance at the **Town & Country Club** of our staggeringly staggering mates the **Dogs D'Amour**. . .

A good, thirsty set it was too. But the highlight was saved for the end when Dogs singer **Tyla** fell backwards into the audience at the start of the first encore. . .

"I wasn't drunk, honest!" wailed Tyla afterwards. And you know what? We ackshully BELIEVE him this time!

■ *NOTHING LIKE a good Rig – that's what we always say here at 'Bar HQ . . .*

*And seen here having nothing like a good Rig backstage at the **Vow Wow** gig at the Astoria t'other week are, from the left: **Toshi** and **Rei** (from Vow Wow, in case you weren't sure); **Skarlet The Golden-Hearted Harlot**; 'juicy' **Geoff Gayer** from **Leatherwolf**, demonstrating the exciting possibilities opened up by drilling a hole in the bottom of one can of Pils and joining it to the opened top of another; and, of course, 'Bar HQ's very own Bonk Locker herself, **Miss Ali Bonk Joy** . . .*

*Sadly shunned from the pic was the 'Wolf's **Hairy Carey**, whom the latter-named personage had quite a 'thing' going for, until, as she put it, "I found out 'e were a midget with an IQ of two . . ."*

Quite.

It seems that some of the fans at the front of the stage grabbed the hapless singer by the backs of his legs and literally *pulled* him off the stage. . . And then when his roadie dived in to save him *he* got yanked into the crowd as well!

Afterwards, Tyla was rushed to hospital where he was X-rayed and told he had damaged three of his ribs. To add insult to injury, the proprietors of the Town & Country have now banned the Dogs from appearing there again on the grounds that they deliberately incited crowd trouble on the night (!)

If making **Neil Jeffries** so excited he broke out his *new* uncreased *black jeans* especially for the occasion is 'deliberately inciting crowd trouble', then so be it. . . Caught red-handed, squire.

Other than that, though – WHAT THE HELL ARE THEY TALKIN' ABOUT?

We really, really, really think we should be told. . .

■ ONE OF the oddest dos we here at 'Bar HQ got invited to this week was the much-touted celebrity bash over at **Wimbledon Racetrack**. . .

A chance to see such household names as **Bros**, **Mark Knopfler**, **Roger Taylor** from **Queen**, **Tony Hadley** from **Spandau Ballet**, **Bruce Dickinson** and **Nicko McBrain** from **Iron Maiden**. . . Plus – cue DAN-da-DUN DUN-DAANN! music – **Steve Rothery** from **Marillion** and **Fish** from . . . well, exactly, you see our point. . . all making pig's ears of themselves racing bangers 'round the track for charity. . .

'Course, what we wanted to see was whether Fish would try and bump Steve Rothery off the road with one almighty wallop, or would Steve Rothery try and sneak up behind Fish and try and nudge him into the dirt. . .

One almighty wallop!

One sneaky nudge into the dirt!

One wallop!

One nudge!

We couldn't BLEEDIN' WAIT. . .

And do you know what happened? They shook hands and said hello, while Fish filmed the whole thing with his new toy, the portable video camera. . .

Not quite High Noon, of course, but a strange thing to see all the same. . .

■ RIGHT, THAT'S all we have time for this week, boozers. We'll SEEE YA next. . .

■ *WELCOME TO another 'Bar HQ World Exclusive! And a right couple of flowers we have here . . .*

*On the left, 'Bar HQ's very own resident hippy, child of the moon and all-round gig-guide kompiler, **El Rose**, elbow-to-elbow with the one and only Meester **W Axl Rose** of You Know Who!*

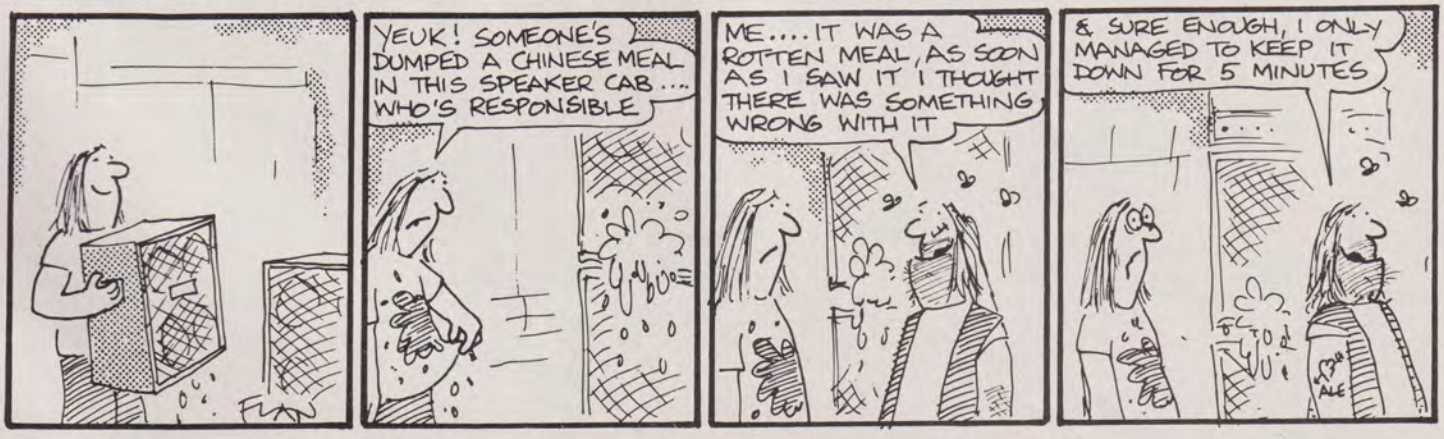
*It seems the couple met at a meeting of **Hawkwind** devotees conducted somewhere out in the hills, many leagues and many seasons from this place or any other that you know . . .*

"Weren't the purple back-projections really groovy," sighs El.

"I dunno . . . I liked the strobes," sez Axl.

Gosh, they have some scintillating conversations at these Hawkwind meetings, don't they? Too cosmic for us, maaan . . .

BRICK OUTHOUSE **by Kevin B Flannery**


YEUK! SOMEONE'S DUMPED A CHINESE MEAL IN THIS SPEAKER CAB .... WHO'S RESPONSIBLE
ME.... IT WAS A ROTTEN MEAL, AS SOON AS I SAW IT I THOUGHT THERE WAS SOMETHING WRONG WITH IT
& SURE ENOUGH, I ONLY MANAGED TO KEEP IT DOWN FOR 5 MINUTES
ALE

THE SLAM FROM UNCLE

With more original Suicidal Tendencies members than the STs themselves, morbid heavyweights UNCLE SLAM spring from the fertile ground of Venice (that's Suicidal City, California; not Sinking City, Italy), MIKE GITTER reckons the rumble is growing louder – and that's after eating three babies for breakfast

SAN FRANCISCO has its South Bay; New York, the Lower East Side. Hallowed ground? Take a trip down to Venice Beach, it's perhaps the most explosive, vital hot-bed of communal Thrash Metal activity to recently emerge, not only under the warm California sun, but all throughout the US of A.

It started about seven or so years back with an outfit under the rather contentious monicker of Suicidal Tendencies. As they grew in popularity, the home-town scene also started to grow – 1985s 'Welcome To Venice' compilation and Suicidal mainman Mike Muir's Suicidal Records label exposing fellow home-boys including Beowulf, Los Cycos, No Mercy and the much heralded Excel.

It's 1989, Suicidal are currently enjoying the laurels of their major label Epic/Virgin 'How Will I Laugh Tomorrow . . . When I Can't Even Smile Today' effort and a new rumble is growing louder all throughout Venice's graffiti-encusted boardwalks.

As it grows louder, it's a sound that will probably begin to hurt. If it hurts, just say uncle . . . Uncle Slam, that is!

"Seems like Venice is getting a reputation as 'Suicidal City'," chuckles Uncle Slam (not to be confused with Uncle Sam) guitarist/vocalist Todd Moyer, prime mover for the increasingly popular Venice power-trio.

"There's a lot of talent here and it's a real artist's community. Sure, Suicidal opened the doors, but the talent's always been here. For God's sake, the Doors came from Venice and that was 20 years ago!"

FOR AN OUTFIT that clocks in with a little over a year under their collective belt, Uncle Slam are rapidly gaining popularity and tremendous critical acclaim for their recent Randy Burns (Megadeth, Flaming Lips) produced sonic pile-driver, 'Say Uncle'.

The reason? Probably an explosive combination of the personnel involved. Seems that Todd first met drummer Amery Smith whilst both were gigging in a short-lived Venice combo known as the Brood.

Formed after Smith's departure from the very first incarnation of Suicidal Tendencies, for whom he pounded the beat on the band's self-titled Frontier debut, the Brood formed, recorded their Profile Records debut, toured in support of Sabbath disciples St Vitus, learned to hate each other's guts and then broke up.

"That was the guitarist John Nelson's band and he never had a solid idea of exactly what he wanted to do. We toured the US and played to nobody. It was a mistake. The album wasn't out – never tour without a record!

"When that band broke up, Amery and I were interested in doing something that was a bit heavier, so we got together with a friend of ours named Simon who played bass.

"We formed Uncle Slam, Caroline Records was interested in us, signed us and the rest is history."

UNCLE SLAM: "Promoters get scared off real easily at the thought of doing a Thrash or Speed Metal gig, and it's not hard to see why"

SHORTLY AFTER the recording of 'Say Uncle', Simon mysteriously disappeared, leaving the door wide open for none other than founding Suicidal bassist Louiche Mayorga.

Having parted ways with Venice's Thrash godfathers over personality clashes with Muir, Uncle Slam's current line-up was then complete.

"There's more original Suicidal members in Uncle Slam than there are in the current line-up of Suicidal Tendencies," chuckles Todd in reference to ST's current five-piece featuring none but frontman Mike from the band's initial aggregation. Still, shouldn't Moyer feel just a tad in the monstrous ST shadow?

"Definitely," answers Todd. "Both their record and ours were released at approximately the same time and I was worried that they would completely overshadow us.

"Also, there were a lot of similarities between the two bands and who were people going to spend their money on? A band they knew what to expect from or something that's totally unproven?

"Luckily, that never proved to be a problem and we're standing firmly on our own two feet.

"That connection didn't exactly hurt us either. It's kind of a 'take whatever you can get' situation. If having Louie and Amery in the band makes someone want to check us out, that's fine by me.

"There's no competition at all, we're a very different band from Suicidal. When Caroline signed us, they didn't sign us on who we were, they signed us on what we are! They're very behind the band and are working hard to break us as Uncle Slam, not the ex-Suicidals!"

'Micro-Logic', Uncle Slam's entry into the world of Metal rap, literally lays waste to weak-assed attempts even from certain New Yorkers who spent some time last year trying to convince folks that they indeed were The Man. As one of the album's more memorable tracks, is Moyer celebrating his rap inclinations or merely hopping the bandwagon?

"That song's been around a long time – before we were really aware of Anthrax's 'I'm The Man'," protests Todd. "It was really meant to get away from the heavy bent the record was taking, to give things more spice. We're not copying anyone and, honestly, I've been listening to rap for quite some time."

LYRICALLY, UNCLE Slam aren't exactly a bunch of lightweights. Topics including child abuse, rape, murder, nuclear annihilation, death, disease *et al* provide Moyer and crew with an album's worth of feindish delight.

"All the lyrics are just little horror stories with twists and turns and more than their share of gross parts. True, it's morbid, but what can you do? The stuff you see on the news every day isn't exactly sunshine and flowers.

"There's plenty of lighter moments on the record, irony for the kids to grapple with. I don't have any huge messages to state. I'm not a philosopher."

Isn't Venice's reputation for constant gang warfare and violence at gigs more than enough real-life horror for Uncle Slam?

"Sure, there's some gang presence, but as usual you guys the press have made more out of it than there really is. Gangs are a fact of life in East LA and you see the graffiti all over the place. It's not a part of my life and we're definitely not associated with it.

"The violence isn't exactly helping us in playing live, in our home or the Los Angeles area. There were those stabbings at the now infamous Slayer gig/riot and there's been a steady history of problems at shows. Promoters get scared off real easily at the thought of doing a Thrash or Speed Metal gig and it's not hard to see why."

Don't go judging Uncle Slam on the merits of other bands. The Suicidal angle is just a tease for the uninitiated, Moyer and Co unleashing a lethal dose of the up and coming 'Venice Beach Crunch', a sound so 'in yer face' it hurts.

If that's the case, just SAY UNCLE!

ANY KWESTIONS?

If you've got a Metal-related problem, write to our resident Mayhemic Mastermind ANDY BOOT. The address: Any Kwestions?, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ

WIDOWMAKER: Bob Daisley first left

WHAT I'D LIKE to know is anything about the career of Bob Daisley. Despite being a great bassist/songwiter, no-one ever interviews him, or mentions him. How can anyone do so much and yet remain so anonymous? ***Nicky Robson, Doncaster.***

I certainly agree with you about **Bob Daisley** being underrated but I think the 'anonymity' is probably as much his own doing as anything else. Remember, we're talking about the man who helps write lyrics for **Ozzy**, yet takes credit in private agreements, not on the label (as Ozzy himself has said).

You also have to take into account the fact that Bob seems content being a band member or sideman, and it's the frontmen who get the limelight. So it's about time he got a bit of attention. And when you look at his career, it's certainly been distinguished.

Bob's first vinyl appearance,was with British Bluesers **Chicken Shack**, with whom he cut **'Unlucky Boy'** (Deram) in '73.

From there he moved to 'supergroup' **Widowmaker** (featuring **Ariel Bender** – aka **Luther Grosvenor** – from **Spooky Tooth** and **Mott The Hoople**, **Love Affair**'s **Steve Ellis** and **Huw Lloyd Langton**) who made two LPs for Jet: **'Widowmaker'** and **'Too Late To Cry'** in '76 and '77 respectively

Daisley then hit the big league when he replaced **Jimmy Bain** in **Rainbow**, and appeared on the **'Long Live Rock 'N' Roll'** album (Polydor, '78).

He quit to join **Uriah Heep**, but got side-tracked into **Ozzy Osbourne**'s **'Blizzard Of Oz'** (Jet, '80), and the follow-up **'Diary Of A Madman'** (Jet, '81).

He got the sack and returned to Heep for '82's **'Abominog'** (Bronze), before returning to Ozzy again in time for **'Bark At The Moon'** (Epic, '83).

He left in '84, but returned for last year's **'No Rest For The Wicked'** (Epic again). This was strictly for the recording, though, as following a guest appearence on **Gary Moore**'s **'Run For Cover'** (10 Records, 1985), he was asked to join permanently, and has happily toured and recorded there since, appearing on **'Wild Frontier'** (10, '87), and this year's **'After The War'** (also 10).

I HAVE fallen in love with Gregg Giuffria, and saw House Of Lords play a perfect gig at the Hammersmith Odeon recently. Have they got a fan club, or is there any way to contact them? ***Woman In Black Plastic, Surrey.***

Well, after much consultation with the **House Of Lords'** press office at RCA we've come to the conclusion that there is no actual fan club at the moment, nor is there a contact address.

Anyway, the best suggestion that RCA could come up with is to write to their office – address all mail to: **Carri Haggerty, Press Office, RCA Records, 1 Bedford Avenue, London WC1**. She will pass it all on for you.

COULD YOU tell me when the Iron Maiden video filmed at the Birmingham NEC will be released? Also, when will the 'Arena' TV documentary on Metal be screened? We're all dying to know. ***Andy Silver, Banbury.***

I phoned the BBC, and the people who do the publicity for **'Arena'** told me that their documentary on Heavy Metal will be screened in the normal time slot (9.30 Fridays, BBC2) on April 7.

I then got in touch with EMI, and **Brian Munns** in the press office (a nice chap) told me that the **Iron Maiden** video will be out on PMI (EMI's video arm) sometime during November. Apparently further details (like the actual date and the RRP) aren't available yet as, although the release is scheduled, such things as price are variable to market forces (eat your heart out, **Nigel Lawson**!). But it's definitely on the way!

I HAVE a copy of Cirith Ungol's 'Frost And Fire' LP on the Liquid Flames label, released in 1981. The lyric sheet gives a full set of lyrics for the song 'Maybe That's Why', yet the corresponding track on the album is instrumental! Any information would be greatly appreciated. ***Sid Jones, Hebden Bridge, Yorks.***

Yeah, Sid, just what I like – easy questions! Short of ringing **Cirith Ungol** themselves (and I couldn't get their number, even though I tried), there's no answer I could give you that would be guaranteed 100 per cent true.

However, I did ask around a few people I know who are fans.

The informed opinion is that the words on the lyric sheet are a poem meant to convey the meaning of the track, and to complement the instrumental mood of it. Mind you, one chum (who shall remain nameless) reckons they ran out of money before they recorded the vocals. I know which version I prefer.

Sid has also told me that the **Diamond Head** white label **'Lightning To The Nations'** album I mentioned a few weeks back was re-released on the Metal Masters label as **'Behold The Beginning'**, and also contained some of the early singles. So thanks for that info.

CIRITH UNGOL: a quiet storm . . .

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GREAT EXPECTATIONS

In a matter of weeks from now, a new GREAT WHITE album titled 'Twice Shy' will be unleashed upon an unsuspecting public. ELIANNE HALBERSBERG flies to a Los Angeles recording studio for a sneak preview of said bashful item, and finds herself left speechless by its sheer, total, unbridled immensity . . .

PERHAPS IT was a sign of things to come: a young man at 80,000 feet, Los Angeles bound, strolling past with a Jimmy Buffett T-shirt adhered to his body. On the back of the shirt there's a pic of a dark-haired woman at sea, encircled by sharks, and the famous Buffett lyric: *'You've got fins to the left, fins to the right, and you're the only girl in town'*. I should have known. . .

Should have known that a three-day weekend in Redondo Beach with Great White would barely allot four hours' sleep – total. Should have known that being held captive at Total Access Studio to sample the band's upcoming album 'Twice Shy' in its mixing stages would leave me speechless. Should have known that the precious piece of vinyl is no less than a gem that takes up where 'In Through The Out Door' left us years ago.

Strong accusations, you say. Taste the music, friends. 'Twice Shy' is stuffed with rockers: 'Move It', 'Heart The Hunter', 'Slow Ride', 'Baby's On Fire'.

It's got only-Jack Russell-can-sing-these-ballads – 'The Angel Song', 'She Only'. Throw down Metal with an oh-so funky groove: 'Hiway Nights'.

A guaranteed live join-in: 'Once Bitten, Twice Shy'.

Bump 'n' grind delicious salacious 'Mista Bone', soon to be gyrated to in strip-joints around the world.

Wailing blues – 'House Of Broken Love' – enough to make BB King sit back with a satisfied smile and say, "Excellent work, boys".

GREAT WHITE – the only band that can do what they do and do it so damn well.

Forget the competition. Forget the hairspray, mascara, lock-you-in-a-cupboard, swing from a guidewire, or whatever other bands are cresting the charts with. Come April 12, when 'Twice Shy' is released, they'll be forced to surrender their thrones. The future belongs to Great White.

"You always want to make each record better than the last," says Russell, "try to surpass each effort. We wanted to do the same kind of material (as 'Once Bitten'), but spread out, do bluesier stuff. We succeeded with that and I'm real happy.

"When you're putting together songs, you've got to have strong melodies. Dynamics are real important. 'Rock Me', for example, built up, went down, built up again – it keeps you interested. There are a lot of variables. You have to hear the emotions of the writers. It shouldn't sound contrived, homogenised. Music is one of the few art forms into which you can actually put your heart and soul and get back what you put in."

But there are more than good songs to factor into Great White's gradual success. First and foremost, there's the solid one-two punch of Russell and Mark Kendall, Great White's nucleus, together for more than a decade.

"When I got together with Jack," the guitarist recalls, "there was a specialness to it. No matter what happens, when he sings and I play, there's something there. I think I'm starting to develop; I have my own style, which is turning the corner from the really fast players. I do what I think the song needs. I don't go overboard with flash and tricks. I can play fast if I want, but it doesn't feel right. I just go with my instincts."

'Twice Shy' also marks the recording debut of bassist Tony Montana, who entered the fold in time to take 'Once Bitten' to the overwhelmingly responsive masses.

"I officially recognised my being a member three days before the video shoot, and four days later, we were on the road," he explains.

"I was learning songs and trying to be nonchalant about it, so I wouldn't be let down if I didn't get the gig! Within two weeks of auditioning they said 'Yes' and we were on the road.

"Touring gave me a sense of what my calling has been: to get up in front of people and bump, grind, and thump with whatever is in my hands at the moment, which happens to be the bass!

"Playing with Audie (Desbrow – drums) every night – he's an incredible drummer. The whole time we were on tour, I was playing other people's songs being a hired hand. We got in the studio, finally got in a situation by ourselves and started writing together – he blew me away! We came up with really interesting rhythm section parts."

Desbrow agrees. "For as little a time as Tony has been in the band – a year-and-a-half now – he's gotten a lot tighter than the last guy did in three years. He's got a feel, a playing ability on the same wavelength. Just being on the road with him, talking about songs, listening to demos he's made, we've been able to read each other. He's definitely very consistent and easy to work with, work out ideas together. We're confident of the rhythm section and you can feel it."

Nor does it hurt to have your keyboardist/rhythm guitarist behind the boards producing the band.

"It comes down to the fact that they have a lot of faith in my abilities," says Michael Lardie. "I feel very at ease suggesting things, and my relationship with Alan (Niven – manager) as co-producer has really opened up this year. We find ourselves thinking very much the same, and we check each other a lot.

"If I'm having a day when I feel more like a musician and actually playing parts, or I'm a little tired, Alan is on top of it. Or if he's not quite there, I sense that. It's a very good balance we've attained after working on the last one and feeling each other out, seeing what we're about. This time, we're really getting into each other's thing, but it comes down to the faith. That's what makes it easier."

IF IT SOUNDS like Great White run a very tight in-house organisation – that's exactly the case. Again, this is to their full credit and benefit.

"We keep a real close unit," Russell states. "It always has been. Alan has always been a very integral part of the band. It's grown over the years. We're closer than brothers; it's more than a marriage."

Consequently, when Great White experienced shifts in personnel, "It was real tough. But this is the line-up we intend to keep, because everyone has their heads together, and are doing their jobs well. We get along famously, and that makes a difference. So many bands fight and argue. I feel sorry for them. I could never be in a situation like that. You've got to work with those people every day."

Shaping Great White into its present state as a smooth-running, well-oiled machine was no easy feat. Recall that 'Twice Shy' is their fourth full album (plus an indie EP and last year's 'Recovery: Live' package). Over the years, they've changed record companies (from EMI for their debut, to 'Shot In The Dark' being picked up by Capitol) and had shifts in members. Add up the years spent battling the club scene, clawing for national airplay, and earning their stripes as serious, respected musicians.

"You never really know what will happen," says Kendall. "It was such a snowball thing with 'Once Bitten'. Nobody ever told us how many records we sold until we were gold. We were saying, 'No! Get outta here!'. I didn't anticipate anything or think about gold or platinum. I felt good about the stuff, but I never think about record sales. I just think about playing live and getting people going.

"The best thing about Great White is the way the band has progressed. Being involved in it and watching it go forward – that's my bottom line. Listening to the EP against 'Twice Shy', seeing the growth, it's neat to be involved in that process. Plus, these guys are fun to be around. As corny and clichéd as that sounds, they're really nice guys."

"This is a dedicated group of musicians," Montana picks up. "We aren't selling out or trying to be something we're not. We just love to play this kind of music; we're unified in what we want. We have different backgrounds, but it all comes together and makes a certain music that is Great White."

"Every album is a little different," Desbrow continues, "but it's still the Great White sound. 'Once Bitten' defined the direction we want to go, and this album is definitely in the same vein, the real bluesy feel. Jack can still scream and be Jack

KONTINUEZ PAGE 36

***JACK RUSSELL:** "We keep a real close unit . . . we're closer than brothers; it's more than a marriage"*

Pic George Bodnar

GREAT

FROM PAGE 34

Russell, but he's got a style on this record that fits really well. Mark is still a burning guitarist, but his leads are a lot tastier, more laid back than the speed stuff that just goes by fast and sounds like noise.

"With each album, we learn a little more. You become knowledgeable, and playing on the road together helps.

"A lot of bands have a hit song, and the next album has a song that sounds almost like it with different lyrics. They try to play safe. We didn't do that. It's cheating the fans; they can tell. This album is in the same direction as 'Once Bitten', but in a different dimension, definitely our best so far."

AS PRODUCER, Lardie notes: "Making this album was different in the sense that we had a bit more time in pre-production to work on tunes. Not that we didn't have time previously, but it was a bit fragmented. This time, everyone was there every day for rehearsal and pre-production, so that made a difference. Playing on the road for a year-and-a-half doesn't hurt either. I'm really happy with the way the band sound now. Having Tony with us has also made a significant difference in the rhythm section.

"A lot of records – I'm not saying they have an inhuman feel, but they use inhuman devices in order to create certain things. One thing I like about working with Great White on that level is that everybody appreciates the absolute organic thing. I found that the first time I worked with them.

"That was something very close to myself. I saw it going in the right direction, and we've all grown a lot. My chops as an engineer have gotten better, just like everyone's playing. We're just growing so sonically; I'm a lot happier with this album."

"If you look at the Top 10, it's mostly rock bands," Russell observes. "Rock and roll is in the limelight right now, which it deserves. Our band, as opposed to others, is more straight-ahead blues. We're not trying to write pop songs. We write whatever we want, hit or miss, and God willing, it does work for us. But we always have the dignity of being able to play our records and say, 'I like that'. We're coming into our own; we have our own sound."

As for Great White's affinity to the rock 'n' roll of the 1970s, Kendall adds, "People back then really cared about their music, what they were doing. They didn't just come up with. . . well, I hear a lot of crap these days, put it that way. But there are also some good new bands and it's healthy. It makes you try to better yourself."

"I had no idea how 'Once Bitten' would do," Desbrow remarks. "I felt if we could sell 250,000 it would be pretty good. It sold right away and I thought it would be great to go gold by Christmas. We were gold by October, better than I ever dreamed of.

"We were certified platinum the night we played the LA Forum, which was a real boost, playing our hometown for the first time in months. It was definitely a surprise.

"This album was more of a challenge because people will compare it to the last one. We had a lot more time to prepare for it. Rhythmically, Tony and I knew what we were going to play and that helped us to lock in, read each other musically.

"Touring with Night Ranger and Twisted Sister helped; Whitesnake really helped because they were so big and playing sold out arenas. Also, the arenas were full for the opening act at almost every gig, which is unusual: I remember going to concerts and people would get there in time for the headliner, because the opening band wasn't who they came to see.

"After being on the road for a year, I definitely needed a few days off. Everything is cool, but finishing the album, we've got all this time, especially me, because we do the drums first. I've been pulling out tour pictures and I miss it so bad! It's so much fun, I can't wait to get back out! I see how easy it would be to become a road dog and stay out all your life, bands that tour practically every day of the year."

Lardie agrees: "Touring, playing every night, is absolutely, bar none, the best thing and all that goes along with it during the day and in the evening afterwards. Obviously, you work up to that every single day – to get on stage and play. This band comes to life when we actually play together as a unit. That's what makes the other 23 hours of travelling worth it.

"It's so interesting to be with Jack on stage. Out of 78 shows last year, he had one bad night because he had a throat infection. As loony as he can be, after one hour on stage you can actually work on your craft, feed off his energy, he can feed off yours, and you never have to worry about anyone in this band being off. Everybody gives it their all, so you can actually work on projecting to the best of your ability.

"That, for me, is the best part of it."

Pic Rick Gould

GREAT WHITE: 'Forget the hairspray, mascara, lock-you-in-a-cupboard, swing from a guidewire, or whatever other bands are cresting the charts with. When 'Twice Shy' is released, they'll be forced to surrender their thrones . . .'

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ALIVE AND SKREAMING

BON JOVI, SKID ROW
Omni, Atlanta, GA

IS IT MY imagination, or has it suddenly become fashionable to immensely dislike Jon Bon Jovi? You know the story – his hair is never out of place, even when it's mussed up out of place. His teeth are too perfect. His songs are pure commercial-radio-pop. Remember when this guy was considered Heavy Metal?

Like him or not, Jon Bon Jovi has locked into a winning formula, and the fact is Bon Jovi in the collective sense are a band that the general public simply adores. Look around the sold-out house: that's your little sister down front, and your mom in the upper level seat. And they're both enjoying the hell out of the show.

So there's Jon and his long-standing teammates, headliners, unstoppable, selling oodles of tickets and twice that many records.

They don't miss a trick on this tour, either. Frantic fans are getting a solid show, almost two hours' worth. The grand entrance is made from under the stage, the band break into 'Lay Your Hands On Me' and the crowd goes wild, as if on cue. From there on it's all your favourites – 'Runaway', 'You Give Love A Bad Name', 'Tokyo Road', 'Born To Be My Baby', 'I'll Be There For You' and so on, wrapping with 'Living On A Prayer', encoring with 'Wanted Dead Or Alive' and 'Bad Medicine'.

All these infectious tunes are highlighted with lots 'n' lots of lights, a massive sound system to drill every note right through your eardrums, pyro blasts, and a cable-suspended 'catwalk' that encircles the arena floor and allows our man of the hour and his right-hand man, Richie Sambora to (GASP!) RUN AROUND THE HALL RIGHT OVER OUR VERY HEADS! Talk about trusting the guy who rigs these shows!

For the audience, of course, it's do no wrong, as this is one of the most polished and professional shows to come down the pike in some time. The musicians are red-hot, the band is tighter than your favourite pair of jeans, and every song commands audience participation.

Some years back, when Jon was easily accessible for interviews (the pre-platinum days), he offered your humble scribe thoughts to the effect of how he loved to touch the hands of people in the front and make them smile. Something like that.

It's refreshing to note that, a zillion records later, some things haven't changed. Jon still goes out of his way to clasp as many grappling, sweaty palms as possible throughout the night, and tons of platinum albums later, he still seems to genuinely enjoy the contact, and the smiles.

Nor has he lost his feel for the streets, which is why we've got Skid Row opening these gigs. Despite still being a 'baby' band, the Skids have their act down to an art, only two weeks into their first tour.

They're doing almost the entirety of their debut album, with stand-out moments including the balls-to-the-wall 'Big Guns' and, on the other side of the coin, the sensitive 'I Remember You'. Significantly, Skid Row can easily make the transition from blistering Metal to ballad and back again – more points in their favour.

Luckily, the group focused its attention on the section of fans that took the time to listen and enjoy compensating for the useless lumps who wandered aimlessly and slurped beer. Given the inevitable future of Skid Row, however, these apathetic souls will soon wish they had paid a bit more attention to what promises to be a very big name. ELIANNE HALBERSBERG

Pic Ross Halfin

JON-BABY: the laying-on of hands

SPREADING BON HOMIE

SAD WINGS

SAXON'S GRAHAM Oliver (left) and Biff Byford sadly lacking legendary expanding cucumber crotch

PAUL STANLEY
The Ritz, New York City

FAST AND loose. That's the best way to describe Paul Stanley's solo outing tonight at the Ritz, and it's probably just the way he intended it to be.

Stanley truly looked like he was having fun – smiling, relaxed, applying his autograph to numerous scraps of paper thrust at him from the front of the audience, just generally enjoying the intimate attentions of the small theatre. His boisterous attitude paid off in performance as well, with a quick-moving, hard-rocking set that provided an 85-minute snapshot of the man's 15-year career.

The place was so crowded that it was rather difficult to see for the first few numbers, thus I could only get prolonged flashes of the stage during opener 'I Stole Your Love' and the next number 'I Want You'. Both immediately drove the audience frantic with their urgency and Paul rapidly established a one-on-one rapport with the fans, even gently hearing out one ambitious stagediver who spoke to the star at length before being led offstage (as if he were under arrest, it must be said) by security.

Most of the audience, myself included, were there for the older Kiss material, and Paul delivered on the cuts he aired, including a throbbing 'C'mon And Love Me', 'Detroit Rock City' and solo LP material like 'Tonight You Belong To Me' and 'Wouldn't You Like To Know Me'. If there was a disappointment, it was that there was no 'Strutter', no 'Room Service' or other surprises, instead we got sturdy but predictable renderings of 'Heaven's On Fire', 'Lick It Up', 'Crazy, Crazy Nights' and a bluesy 'I Still Love You'.

There was also one song aired that Paul said had not been recorded yet. Whether it was a cover I failed to recognize or a new Kiss tune was unclear, but it too was almost blues-orientated at points and was an interesting foil to the rest of the set.

Stanley himself noted that he wouldn't be there if not for his back-up band, and they deserved the accolade. Bob Kulick was in top form on lead, spearheading a broad, loud sound that never dropped out even when Paul abandoned playing, as he frequently did. Eric Singer was tremendous as well, blasting out the big beat and keeping it all rock hard, displaying talent that is likely to be a strong point of the Badlands outfit.

Bassist Dennis St James and keyboardman Gary Corbett weren't as spectacularly notable but provided solid work, the former even resembling a leaner, younger Gene Simmons.

But the focal point was inarguably Stanley. Dancing, leaping, twirling about the stage, his enthusiasm and intense charisma proved why he's emerged as the natural frontman for Kiss. If that organisation ever closes up shop for keeps, Paul's definitely good for a few more solo tours. DON KAYE

PASSION
Hippodrome, London

TO BE quite honest I was never a very big fan of Jagged Edge, from whom Passion have evolved. It all seemed a little too contrived for my liking, a home grown guitar hero (Myke Gray) supported by pedigree musicians with a sound not a million miles removed from mid-period Whitesnake.

One half of the unit, that's brilliant vocalist Rob Armitage and equally nifty drummer Steve Hopgood, have stuck together and drafted in a bassist and a guitarist to form Passion.

Bowling into the *Kerrang!* office one afternoon, Alison Joy collared me, stuffed a Passion cassette in the Death Deck and asked me what I thought. Truly I was knocked out and, picking my jaw up from the carpet, proclaimed them the saviours of British hard rock music.

With great songs and Rob Armitage's huge vocals blasting the message firmly home this band could take on the world and win with their hands tied.

Passion live, then, would represent an awesome prospect. Sadly this was very definitely not the case. Passion's performance here at the super slinky Hippodrome did more harm than good. Their sound was awesomely awkward and those songs, the very ones that had me sprawled across the *Kerrang!* office, sounded pretty lame. Sure they tried hard but the environment wasn't doing them any favours.

Left fully frustrated at their apparent roughness and far too much over-the-top posing (bassist in particular) I decided there and then as they pumped out an old Bad Company song to withhold any permanent opinion until I get the chance to see them in more, er, rock 'n' roll circumstances. They certainly deserve the benefit of the doubt. My fingers are crossed and yours should be too. DEREK OLIVER

HEAD OF DAVID, GOD, GODFLESH
Polytechnic, Portsmouth

FOR TWO men and a drum machine, Godflesh are a riot. Brutally slow and impenetrably weighty, if they weren't the heaviest band I've yet seen then Phil Wilding's my uncle. A band of contrasting extremes, Godflesh were all blackened riffing and dry-ice, grim snarls and stark white lighting. They don't do songs in any conventional sense – just stop playing every now and again in order to give the audience a break.

If they condescended to speak then I certainly missed it. Godflesh are about letting their power do the talking. Darker than Normo Tebbs' heart they were unleashing a distorted monster that they rarely seemed in control of. Utterly devoid of melody, they made 40 minutes seem like an entire weekend. Get the album.

God were more noisesmiths. One of several bands running around with the name (presumably they weren't the Euro-version responsible for the 'Sweet Life' LP) they made up for the lack of drummers elsewhere on the bill by employing no less than two that, pitted against two guitarists, a bassist and a rabid saxophonist, made for a mean, crazed cacophony of jarring feedback-ridden noise. Whilst others winced at the out-worldly screams emanating from the stage, I realized that I'd heard this before: God were actually Napalm Death playing select tunes from the first couple of King Crimson albums.

I didn't really enjoy Head Of David as much as I'd imagined. After the brutish onslaught of godfleshgod, HOD seemed a touch, well. . . ordinary really. I wanted more pandemonium and what I got was a tame, almost Gothy trio with another bloody drum machine. It was like New Model Army without the venom, the Mission without the mystique, the Cult without AC/DC's riffs. . .

Six numbers into their set the *Kerrang!* contingent in the audience, Slayer T-shirts to a man, filed silently out of the hall. I gave HOD a further three and followed. PAUL MILLER

OF DESTINY

SAXON, SLAMMER, IRON HEART
Rivermead Leisure Centre, Reading

A STRANGE bill in a strange place. Hasbeens, wannabees and never-ever-will-be-on-your-mother's-life-mateys in a huge, brand new gymnasium built on the original Reading Festival site.

Iron Heart already have a palatable 12" single to their credit and tonight were going for a live album. BIG mistake, boys.

Vocalist Paul Wrightson was certainly all there – a possessor of a fine voice and hailing from the Tony Mills/Hammie Hayman school of stagecraft – but he was pretty much carrying the rest of the band (mainman/guitarist Mick Hare is possibly excused here) and, single 'Running Away' apart, was doing it with lame material too.

Paul Wrightson will certainly make it. Iron Heart will not.

Slammer, on the other hand, are already halfway there.

And it's their extensive touring that has transformed the band from kiddi-Thrash to a top-notch manic Thrash act worth every damn inch of their WEA deal. At Reading they were frighteningly proficient, easily as good as the best Onslaught show and readily comparable to any of your Testaments or Exoduses.

Because they're such a young band, they still have energy to be purged and consequently prefer to play at a hectic pace. Just as you think they couldn't possibly get any faster, they pull out something like 'Hunt You Down', a Nigel Neckbrace anthem if ever there was.

Their debut album is out in a couple of weeks. If it's half as potent as their live show then, finally, Sabbat and Onslaught have some serious competition.

A fellow writer from another Metal paper was telling me how he felt he needed to be drunk before he could actually condescend to headbang to Saxon. I kinda know how he feels. Saxon, much as I loved their Boy's Own *clichéd Metal bravado in their 'Wheels Of Steel' glory days, were never a band you could take too seriously. Dumb songs about motorbikes and rainbows, tacky chromium eagles and, of course, Biff Byford's legendary expanding cucumber crotch, tend not to be things you like to be reminded of.*

Of course, Saxon discovered puberty, sophistication and America (although not necessarily in that order), bassist Steve 'Dobby' Dawson was put out to pasture and Saxon became the self-parody that they'd always threatened to be. It's a cruel world when people choose to hide their picture-disc copy of 'And The Bands Played On' in the dark recesses of the kitchen cupboard rather than run the risk of humiliation.

"Look at all these people – we're not supposed to be popular any more," quips Biff from the Reading stage. The irony of pulling a huge crowd whilst being about as hip as tank tops and Malcolm McDonald's side-burns is not wasted on our northern friend. "This one's called '747. . .'," he teases as the band plod into a particularly jaded 'Dallas 1 PM'.

Saxon are blind drunk, cruising effortlessly on the same kind of auto-pilot that I'd seen Blue Öyster Cult operate on the night before. After the energy and enthusiasm of Slammer, Saxon seemed forgotten music from a forgotten age.

'Broken Heroes' grasped vaguely at what made early Saxon so special, and 'Ride Like The Wind' (the best thing the band have done in years – shame they didn't write it, eh?) bordered on greatness, but largely it was Saxon lazily treading water, seemingly bemused about where to go from here.

I left before the end as I had a train to catch. But I was safe in the knowledge that I had only missed a ludicrously extended 'Wheels Of Steel' singalong and, of course, '747. . .' for the encore.

Saxon and I have gone from being good friends to distant relatives who maybe exchange the odd card at Xmas. Sadly, I see little reason for renewing our friendship. PAUL MILLER

OVERKILL, LEEWAY, MELIAH RAGE
The Ritz, New York City

I WAS anxious to see Boston act Meliah Rage whose 'Kill To Survive' LP impressed me so much. But I quickly realised that while Meliah play well and can whip it up pretty good on tunes like 'Enter The Darkness', they lack personality onstage and come across at a fairly faceless level. The guitarists and bass player tend to hang out toward the rear of the stage, with very little band-audience interraction, and frontman Mike Munro is likeable if not charismatic.

All this means is that MR have got to get out on the road, get a shitload of sweaty clubs under their belts and work on projecting themselves better. They've got the chops, they just need the experience before they can carry themselves in a hall as large as the Ritz.

Leeway were next, favourites of both Metallers and Hardcore fans in New York, and they certainly proved why. While the band – an interesting mix of long hair and crewcuts – churn out molten riffs of considerable weight, lead singer Eddie Sutton leaps spasmodically across the stage, shouting out the words in proclamatory fashion and diving repeatedly across the front rows. In one brilliant moment, he disappeared from the stage and resurfaced hopping precariously and still singing atop a ledge on the Ritz's upper level, much to the alarm of Scott Ian and Kirk Hammett, seated at a nearby table.

Eddie has lots of personality and Leeway's music is impressive, mixing longer songs like 'Mark Of The Squealer' with short airbursts like 'Be Loud'. The Hardcore attitude blends well with the group's bludgeoning riffs. The lousy sound did play a role here, however, diluting the guitars in favour of an overly loud bass and weakening Leeway's attack just a bit. No question, though, a band to watch.

Overkill's first headlining appearance at the Ritz drew a sizeable crowd, reaffirming their position as one of New York's most popular Metal attractions. They've been on the road constantly since the release last year of 'Under The Influence' and this seemed to serve as a capper before heading into the studio for their fourth LP.

Overkill have rarely let me down in a live situation and tonight they merely drove home the point again that they are a uniquely professional band with ambition and presence onstage. The stageset was modest but appealing, with a multi-level arrangement which the group worked well. Singer Blitz Ellsworth, guitarist Bobby Gustafson and bassman DD Verni are all fine showmen who could give less experienced bands a pointer or two about relating to the audience and filling a stage.

Overkill sweated hard and played hard, but suffered from an awful mix that savaged most of their set. Not having seen the band in the past year, I was curious to see if I would like the 'Under The Influence' material better live, since it has not impressed me on vinyl. 'Shred' and 'Never Say Never' came across as noise, though the slower 'Drunken Wisdom' retained most of its rumbling power.

Blitz is an excellent frontman, with an often lethal set of pipes, but he was barely audible for much of the set. Likewise, one was hard-pressed to clearly make out Bobby G's riffing, which propels songs like 'Powersurge' and 'Deny The Cross'.

The medley of all three 'Overkill' chapters from each of the band's albums was a clever idea, and a rousing version of 'F**k You' featuring an onstage lookalike contest between Gustafson and surprise guest James Hetfield was a good closer. I'm confident in Overkill's live abilities – it's the soundman who's got me worried!

DON KAYE

FISH AND FRIENDS
Lockerbie Rex Cinema

"ONE OF the most embarrassing things about going solo is having nothing in your wardrobe that hasn't got the name Marillion on it," rants Fish. "I can't wait to get some new stuff so I can burn the old ones."

Now his Marillion days are over Fish wants to start a new career, putting the past well and truly behind him. And tonight was the ideal opportunity to do so, in front of an ecstatic crowd gathered, quite simply, for the first proper night out Lockerbie has known since the now well-documented plane crash.

With a wicked Scottish laugh he introduces the first newie of the night, a world exclusive of 'State Of Mind'. That's when things got really hot. Fish seems to have gone for less of a concept approach and instead has injected a lot more rock.

Sure, the lyrics are still poetry on a par with his hero Robert Burns, but the music sounded fresher, fitter and the band were just itching to play it.

'Big Wedge' follows with former Ian Gillan band guitarist Jannick Gers riffing his long-haired heart out,

It wasn't what I or anyone else had expected. Fish's sensitive soul, rather than wimping out, has crafted all the new material on the heavier edge of anything he did with Marillion. This is Fish's stage and from the look on the man's face he's proud of it.

'Family Business' tried to deceive with a ballad-like keyboard intro, but the second ex-Spandau Ballet drummer John Keeble (a rocker at heart if I ever heard one) kicked up the tempo it was obvious Fish hasn't lost his touch.

I'll skip over the faultless renditions of 'Kayleigh', 'Lavender' and 'Heart Of Lothian' as you already know what they sound like, and jump to Fish as he introduces Big Country man Bruce Watson on mandolin for "a song we'd like to become a standard in all the local hostelries", 'The Company'.

Fish here is at his best, reaching for the rooftop, putting everything into the delivery and winding himself up for 'Internal Exile' – highlight of the night and sadly the last song.

"Dedicated to my country," he mutters into the microphone before jumping into the audience for a mad romp and Scottish jig with disbelieving fans.

And that was it – save for one promising postscript from Fish: "We've got a more Celtic feel on the new album. Everything is written, we're just waiting for the producer to get his arse in gear."

I can't wait. ANDY NIXON

KERROSSWORD SOLUTION (from page 6)

ACROSS
1. Paradise City **8.** Jack **10.** Straight **11.** Stranger **12.** Rats **13.** Dead **15.** Bodast **18.** EMI **19.** Shelter **20.** Raven **21.** Life In The Fast Lane **24.** Stooges **26.** Russian **29.** Drive **30.** Brain **31.** Nils **33.** Burning Bridges **34.** Silver **35.** No Class

DOWN
2. Astral Skies **3.** Adams **4.** Iggy **5.** Eat **6.** Inside Information **7.** Yardbirds **8.** Jon **9.** Chess **14.** Earth **16.** Devil **17.** Stan **22.** Emotional **23.** Nine Lives **25.** Green **27.** Sin **28.** Ian **29.** Drugs **30.** Baby **32.** Hell

METAL GIG GUIDE

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LISA DOMINIQUE: happenin' at the Hippodrome, London (Wednesday 29)

WEDNESDAY 29

BEDFORD Angel (0234 40251) **Feline Groove**
BIRMINGHAM Synattras **Raiders**
DUBLIN RDS **Europe/Dare**
EAST KILBRIDE Bruce Hotel **The Crows**
FELTHAM Assembly Hall **Jackal/Casual Affair** (charity gig)
HUDDERSFIELD White Lion **Stateline**
LEEDS Duchess Of York (0532 453929) **HDQ/Political Asylum/ Vernon Walters**
LONDON Cricketers, Oval (01 735 3055) **Climax Blues Band**
LONDON Half Moon, Putney **End**
LONDON Hippodrome **Lisa Dominique**
LONDON Looselips, Wardour Street **Rags To Riches**
LONDON Royal Standard, Walthamstow (01 527 1966) **Dirty Tryx/Drum**
MANCHESTER International **Wrathchild**
ROTHERHAM Traveller's Rest **Red Alert**

THURSDAY 30

ABERDEEN Ritzys **Wolfsbane**
BELFAST King's Hall **Europe/Dare**
BIRMINGHAM Edwards No 8 (021 643 5835) **Slowburner**
BRADFORD Circuit 22 **Beyond**
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LEICESTER De Montfort Pub **Raiders**
LEICESTER Sector 5 (0533 710742) **Elixir/Tygerzye**
LONDON Queen's Head, Turnpike Lane **Red Dogs**
LONDON Royal Standard, Walthamstow (01 527 1966) **The Groundhogs**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Mutoid Waste Company/Earth Night/Savage**
LONDON Tramshed, Woolwich (01 317 1495) **This Obsession**
MORECAMBE Gardens **Wrathchild/Foxx**
NOTTINGHAM Yorker **The Anthill Mob**
SHEFFIELD Locarno **Diamond Lady**

FRIDAY 31

AYR Pavilion (0292 265489) **Wolfsbane**
BLACKPOOL Your Father's Moustache **Razorboy**
BRADFORD Royal Standard **Taboo/Tiger Bay**
CARDIFF Bogeys (0222 226168) **Savage Heart**
DOVER Louie Armstrong **Ohmadon**
HUDDERSFIELD Bogeys (0484 24200) **F Troop**
LEEDS Woodkirk Valley Country Club **Bruised N' Used**
LONDON LMS Hendon (01 203 2600) **Axe Grinder/Obliteration**
LONDON Marquee (01 437 6603) **Tattooed Love Boys/Feline Groove**
LONDON Royal Standard, Walthamstow (01 527 1966) **Elixir/Spoiler**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Slowburner**
MELBOURNE Rock Club, The Moor **Colonel Gomez/The Demons**
MILTON KEYNES Woughton Centre (09866 0392) **DRN**
NEWCASTLE UPON TYNE 244 **Fox** (**Aberdeen**)
NUTLEY Shelley Arms **Wreckage**
PORTLAND Victoria Lodge **KYM**
READING Hattons (0734 68864) **ETA**
SOUTHAMPTON Canute **Chicane**
TONYPANDY Naval Club **Red Beans And Rice**

SATURDAY 1

BEDFORD Angel (0234 40251) **Jaded Heart/Corruption**
BASINGSTOKE Caribbean Club **Chicane**
BRADFORD Windsors **Spoilt Bratz**
BURY Derby Hall **Dirty Tryx**
CARDIFF Bogeys (0222 226168) **Stateline**
CARLISLE Front Page **Fox** (**Aberdeen**) (Evening)

KONTINUEZ PAGE 42

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April 2nd	**GLASGOW** Rooftops
April 5th	**DUBLIN** Baggort Inn
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April 8th	**TRALEE** Horans Hotel
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7th	Stoke	Zoo Club	
8th	Portsmouth	Polytechnic	Metal Messiah + Militia
12th	Banbury	Football Club	Jester
13th	Southampton	Joiners Arms	
14th	London	Stick Of Rock	
15th	St. Ives	Recreation Centre	Excalibur (double headline)
16th	Sheffield	Locarno	Bajjon
17th	Barnsley	Toby Jug	Tyger Zye
19th	Leeds	Duchess Of York	Niagara (support show)
20th	Bradford	Frog And Toad	Cincinatti
21st	Rotherham	Arts Centre	Militia

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● Call **0898 121319** for your regular decibel dose of the week in Metal, introduced by a different member of the kolossally kracked *K!* team each week, and now featuring hotter news and hotter sounds than ever before!

● Call **0898 121320** to hear our incredible **Band Profile Line**, and this week get obsessed by classic rockers **Deep Purple**!

● Call **0898 121321** and listen to the *Kerrang!* **Album Of The Week**! What a way to check out who's hot at the top!

So get on down this week to the debut album from hot new American rockers '**Extreme**', called (wait for it . . .) '**Extreme**'! A new Metal masterpiece each day!

● Call **0898 121322** to tune into our ever popular **Album Preview Line**.

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● Call **0898 121324** to check out yet another amazing line, the *Kerrang!* **Classic Rock Album Line**!

This week, a blazin' blast from the past in the form of '**Long Live Rock 'N' Roll**' by **Rainbow** – a scorching new track each an' every day!

AN' DON'T forget, each line will be updated with new programmes every seven days. Now that's what we call music!

Calls cost 38p per minute peak rate and 25p per minute cheap rate.

EXTREME: listen to this jolly spiffing new band on (0898) 121321

GIG GUIDE

FROM PAGE 40

WRATHCHILD: doing the biz at Manchester (Wednesday 29), Morecambe (Thursday 30), Sheffield (Saturday 1), Folkestone (Sunday 2) and Southend (Monday 3)

CAERPHILLY Pulsars **Engine**
DUDLEY JBs (0348 53597) **Lisa Dominique**
EDINBURGH Venue (031 557 3073) **Wolfsbane**
IPSWICH Old Times **Bomb Disneyland**
LEICESTER Centre Bar **Refuse To Bleed**
LONDON Greyhound, Fulham (01 385 0526) **Mystery Girls**
LONDON Hammersmith Odeon (01 748 4081) **Europe/Dare**
LONDON Marquee (01 437 6603) **Pendragon**
LONDON Royal Standard, Walthamstow (01 527 1966) **Wilko Johnson/Perfect Strangers**
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MAESTEG Harlequins **Backstreet**
PORTSMOUTH Landmark **M-10**
PORTSMOUTH Salutation **Geneva**
SHEFFIELD Locarno **Wrathchild**
STOCKBURY Village Hall **Scavenger/Midwitch/Legacy** (charity gig)
SUNDERLAND Kasbah **Fox** (**Aberdeen**) (lunchtime)
TONYPANDY Naval Club **Network**
WALSALL JBs Junction 10 (0922 648 400) **Dawn After Dark**

SUNDAY 2

BIRMINGHAM NEC **Europe/Dare**
CORBY St Breands **Raw Deal (UK)**
EDINBURGH Venue (031 557 3073) **Drunken State**
FOLKESTONE Leas Cliff Hall (0303 54695) **Wrathchild**
GLASGOW Rooftops **Wolfsbane**
LONDON Cricketers, Oval (01 735 3059) **Quasar**
LONDON Lord Clyde, Leyton (01 539 0094) **Legend**
NEWBRIDGE Memorial Hall **Engine**
OXFORD Dolly **Wreckage**
SOUTHAMPTON Canute **M-10**

MONDAY 3

BRIGHTON Hungry Years **Red Dogs**
CARDIFF Venue **Tankard**
LONDON Hope And Anchor, Islington **Marino/Ron Hales**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Trash County Dominators/Angels In Aspic/Cherubs/Majestic**
LONDON The Ship, Croydon **Midnite Sun**
MACCLESFIELD Arms **Frank White**
MILTON KEYNES Rayzells **Marshall Law**
SOUTHEND Cliffs Pavilion **Wrathchild**
WIDNES The Players **The Chaps**
WORTHING Thieves Kitchen **Last Cry**

TUESDAY 4

CARDIFF Bogeys (0222 226168) **Jinx** (under 18s)
LONDON Greyhound, Fulham (01 385 0526) **Tankard/Bomb Disneyland**
LONDON Lord Clyde, Leyton (01 529 0094) **National Gold**
OXFORD Polytechnic **Calamity Sox**

Pic Ray Palmer

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SIXTH

It's been a long time coming . . . but we reckon you'll find it was well worth the wait. On the eve of his departure from Los Angeles to Canada to begin work on the new MÖTLEY CRÜE album, NIKKI SIXX took time out to talk to ARLETT VEREECKE. Their warts-and-all discussion is reproduced verbatim here, and believe us when we say: this is hot stuff! Prepare yourself for rockin' revelations about Matthew Trippe, heroin, machine guns, tattoos, fistfights in Japan and much, much more . . .

Pic Neil Zlozower

SENSE

YOU'RE LEAVING for Canada to record the new Mötley album tomorrow, and I was told by your manager that this week is vacation week for the band, but thanks for taking the time to talk to me . . .

"Vacation week *so to speak* . . . I mean, I'm finishing the lyrics to five songs right now, and I don't know if that's considered a vacation. I'm also doing numerous amounts of personal stuff that needs to be sorted out before I leave."

How long will you be in Canada?

"Three months. Everything is ready to rock. I've got all the songs in front of me and I'll give you a bunch of songtitles and a few lines from those songs – parts that I'm not gonna change – in a second or two.

"A few days ago Tommy Lee (drums) was busting my balls at rehearsal saying, 'Are you gonna have the lyrics done?'.

I said, 'Dude! Since when have Mötley Crüe ever done an album where the majority of songs have been planned lyrically? Usually, I write the lyrics just before Vince sings them!'. And Tommy said, 'Yeah, good point'.

"But I'm actually gonna surprise everyone by having everything done for the final rehearsals this Friday."

Is the new album really different from the 'Girls, Girls, Girls' album?

"We've never done an album like this one. It's real rhythmic: the only way I can explain it is to compare it to the rhythms that Zeppelin, Bad Company and the band Detective used. Right in on the groove.

"There is this one song called 'Don't Go Away Mad', for example. We usually do an intro, a verse, and then a pre-chorus and a chorus, but in this instance it starts out with a real Bad Company-type acoustic guitar that starts up the song; then the bass comes in and does like a real Rod Stewart run.

"The bass is doing lots of runs, and then we do two or three verses back to back, doing stuff that everyone will think is the chorus.

"The song sounds like a hit already, but half-way through we suddenly take off on the chorus, and that's rock and roll; we leave the acoustic behind and go into double time."

It sounds like a long song, too . . .

"No, it's not, it's only three minutes. It's amazing, we've worked so hard with Bob Rock (producer) on cutting all the fat off the songs. I mean, they come right in, get your attention and do what they're supposed to do – get in and get it over with."

Are you happy that you switched producers?

"I'm really happy; we needed a change, we're changing just about everybody around us. The only person we haven't changed is our manager, that's it."

That's where his management contract comes in handy.

"That's right."

The new photos show Mötley in straitjackets – very different from the motorcycle gang on the last album. I like the idea, it looks good . . .

"Yes, I think so too."

Everyone looks extremely thin and healthy.

"Well, since everyone is 100

KONTINUEZ PAGE 47

NIKKI SIXX: "I have gates around my house and a massive alarm system, and I have loaded machine guns . . ."
Pic Neil Zlozower

SIXXTH

FROM PAGE 45

per cent clean, away from the drugs and alcohol, we do look better. The funny think is that we decided on the straitjacket idea because everyone used to tell us, 'You guys have lost your minds!'

"Now we're not f**ked up. Now I don't consider rock and roll to be sleeping in until five o'clock in the afternoon moaning and groaning to the fans about how bad my head feels because of a hangover.

"Now I consider rock and roll to be gettin' up, getting it together early in the day and kickin' ass – whether that means going out in the desert to shoot my machine gun, or climbing up the side of a mountain in my four wheel drive, or just raising hell. That's what rock and roll is about and I got it really confused there for a while."

DOES THIS mean that you're not going club-hopping any more?

"No, I go out chasing, racing and doing everything now – I never did anything before. I was just f**ked up all the time, I was f**king boring. Now I'm going out to clubs, ya know, doing everything; it's a gas, I'm enjoying life."

Has this influenced your writing?

"Oh yeah, there's a song, and it's basically the way I feel right now, called 'Kick Start My Heart'. There is one misconception going around – a lot of other bands have it – that if you don't get high you're not having fun.

"I am here to prove that idea wrong. I had a heroin habit; big deal! I was an alcoholic; I don't care. I mean, I have no regrets. I loved it. I had great times, but I'm 30 years old right now and I have more energy than any of the bullshit bands that can't keep it together at 22.

"The opening line in 'Kick Start My Heart' says:

'When I get high, I get high on speed
Top fuel funny cars are a drug for me
I've always got the cops coming after me
And my custom-built bike doing 103
My heart, my heart
Yeah, that'll kick start my heart.'

"All I wanna do is get off; it's so bizarre that when the four band members are together we're, like, angry because we can't play loud enough.

"When you pull up at the rehearsal studio, you got these insane cars parked outside; you'll see Lamborghinis, Mick's built-out car and one of Tommy's two Corvettes, both built to some stupid amount of horsepower, and I got this custom built Bronco. When you look out the window, you think, 'Whoever is in there playing obviously needs to get off on something!'.

"They took our drugs away and we went out of our minds, got even crazier. We drive faster, we shoot guns more, raise more hell.

"I hear more rumours like, 'Man, I hear Vince was in a fight the other day'. And I'm like, 'Oh well, probably somebody deserved to get their teeth knocked in'. Not like, 'Oh no, Vince was f**ked up and caused trouble!'. More like, well somebody opened their mouth and he shut it for 'em. But I dig it. It's Mötley Crüe."

Did you start a gun collection recently?

"God, I got a Barretta semi-automatic, I've got a .357 Magnum with a six-inch stainless-steel barrel, I've got a 30.06 that my grandfather made for me when I was a kid.

"I've got an assortment of 12 gauge shotguns (pumps, double barrels) that I carry around for entertainment. I have .38 pistols, I have a Belgian assualt rifle semi-automatic, and an Uzi.

"Tommy's got a collection too. Vince (Neil, vocals) bought him an AK-47 for Christmas that is really cool; it's the same thing that this guy, Perdy, used when he killed all those kids in the schoolyard. It's bizarre, it looks exactly the same, I just saw a picture of it . . ."

Your fascination with guns is nothing new, then, since you had your first one when you were a kid?

"I used to hunt all the time when I was a kid; pheasant, duck, deer . . . but now I hunt targets with pictures of men on them since I can't hunt the real thing."

DID YOU turn the other Mötleys on to guns?

"No; Vince has a bunch of guns, the only one who doesn't is Mick (Mars, guitar). Vince keeps a bunch of guns around the house too, and we just go out and blow things up. It's a great release. Axl (Guns N' Roses) is into guns as well; I just talked to him the other day, and we're looking for an outdoor range and we're gonna go shooting together."

How soon after you got off the road last year did you decide to change producers for this album?

"We went to do a song for that movie called 'Cop Kills'. We recorded the song with Tom Werman and basically we saw then, when we wanted to take the song rhythmically to the level where Mother's Finest and Zeppelin were, that we didn't want to play this stock rock 'n' roll-type stuff. So the Fabulous Thunderbirds stepped in and recorded a song for the movie instead of us.

"I'm proud of everything we've done in the past, but now we've decided to take a chance, and we've really experimented. We've gone out on a limb and gone a little bit further ahead than maybe we would have if we didn't really have our eyes open to what we want to do musically.

MATTHEW TRIPPE: "That guy really bummed me out," says Nikki Sixx. "I'm gonna screw this motherf**ker"

"We were working with Tom Werman on that movie track, and he was just too conservative for us there. The song was called 'Powerful Stuff' and we were using all kinds of weird patterns, and he was freaking out. Tommy and I were pretty much taking over the production room and we decided there and then to give the song back and let someone else do it.

"We needed to make a decision about who would be the best person to produce us, and we contacted a lot of people, one of them being Quincy Jones. I thought he'd be really good for us, 'cause we wanted to go into a really heavy funk direction. We wanted this really aggressive Heavy Metal guitar mixed with those weird rhythms, really outrageous, and no-one's done something like that in quite a long time.

"So we found Bob Rock; he's such an aggressive producer, yet he's really into songs, which is really important to me, because we still write *songs*.

"Bob Rock just turned out to be fantastic, and – as I say – we did talk to a lot of different producers. Bob Rock was the one who came down when we were in pre-production and gave the songs a good shake.

"When we worked with Tom Werman, we would really do our homework and make sure we knew where we wanted to go, then he'd arrive and make a few minor adjustments, nothing else. Tom is a great producer, and I'm not putting Tom down at all, but Bob Rock has a real feel for the raw music, and we tore the songs apart.

"After we wrote the songs we recorded them on demo, 24-tracked them, listened to them, then made changes in rehearsals – then Bob came in and made changes again, so a lot of the songs aren't even close to what the demo tape sounded like.

"We told Bob we were willing to take a chance; we can always go back to what we used to do and everyone will love it, but let's take a chance.

"A lot of music is really boring nowadays; videos are boring, the bands all look the same, everything's boring and I feel that our job is to shake it up; that's what we do every few years."

WHOSE IDEA was it to put Mötley in straitjackets for the new pictures?

"Like I said, everybody around us, our girlfriends and wives, our friends, our manager, they were all saying, 'You guys have lost your minds!'. And that's why we have a song called 'Dr Feelgood', and in it we make jokes about Dr Feelgood – he's the 'candy' man, you know, he's the 'connection'.

KONTINUEZ OVER

SIXXTH

FROM PREVIOUZ PAGE

"We are saying, 'It's funny, everyone feels that Mötley Crüe are more f**ked up now because, even though we're off drugs, we're doing more crazy things!'. People are hearing about this stunt Tommy's been pulling and stuff we've been getting into, and everyone's saying, 'We've got to put you guys in straitjackets because you're *not* f**ked up!'. And we said, 'You know what, that's a great way to approach this; we are having more fun now that we're *not* out of our minds!'"

Vince had a bit part in the new 'Police Academy' movie. You haven't done any bit parts while off the road, have you?

"No, I'm not an actor, I'm not into that. I would love to be involved in scoring some film music though.

"But . . . look, I'm sorry, I'm so speedy today, I'm struggling over my own words. I've got this cappuccino machine and I drank four cups of expresso and I'm freaking out right now. You're probably thinking, 'Nikki, are you all right?'. I'm like a rabid dog right now, foaming at the mouth to go on the road, I feel like I've been caged.

"It's been a long time. Let me do something, let me play! Let me break something! Let me drive fast! Everyone's saying, 'Man, slow down!'. And I can't! I'm freaking out, I'm driving everybody crazy."

When do you think you'll be back out on the road?

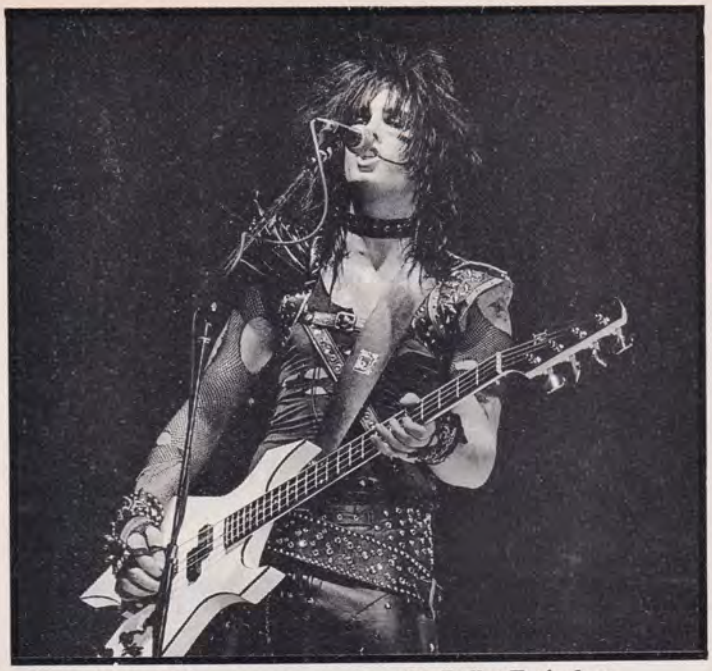
"Hopefully June – it'll be a Summer tour."

What are some of the song titles on the new album?

"Some of the names are 'Rattlesnake Shake', 'Sticky Sweet', 'Stop Pulling My Chain' – about kissing ass; that's a great one, we just wrote that one. 'She Goes Down', 'Slice Of Your Pie' – and I'll quote you some lines from that one:

'Fresh baked, make no mistake,
She likes her loving hot
Ice cream, whipped cream
It's all the same
And she never misses a drop
Hey pretty pretty
With the sweet sweet eyes
Order me up another slice of your pie.'

"Pretty filthy, aren't they? Another title is 'Time For Change', which is one of the best songs we've ever written; it's kind of about politics and how there's time to change. I wrote this one verse that goes:



NIKKI SIXX: "We were smashed on the Bullet Train from Osaka (Japan). We poured Sake all over these Japanese people . . . we ordered curry and smeared it all over the walls"

'I feel the future in the hands
Of our youth should be safe
No more lies, old tired fools
Tell our future with Tarot cards
And life crime.'

"It's real neat. It was obviously time for change since it was re-election time. That's a ballad, and it reminds me a lot of 'All The Young Dudes'. 'Don't Go Away Mad' is another one, then there's a song that I wrote about Tommy and his wife Heather (Locklear), called 'Without You'. It's a Zeppelin-ish type thing, real pretty. Then there's 'Rodeo' and 'Dr Feelgood' – which is the name of the album for sure, without a doubt."

What is the album cover gonna look like?

"It's an art piece. Alistair Fiend drawn as a mad doctor holding a big syringe, which should be fun, and we're on the back of the cover in a padded cell, where we belong. It's gonna be great.

"The whole thing is like 'The Loony Bin tour' – straitjackets, the road crew in orderly outfits – it's fantastic and we're just gonna play up the whole loony bin, insane asylum thing because it seems to be very fitting for us right now."

WILL THIS BE another world tour, and will it still start in Europe this time?

"No, I think we're gonna start in America. It was the original plan to start in Europe but the way our manager was explaining it to me, is that right now it's hard to get hold of the places we wanna play over there because of some sporting events that are happening.

"I'm not really sure what's going on. But there will be a European tour this time and we will probably spend some extra time there; we do owe it to them."

You kind of missed the last planned European tour the last time?

"Yeah, but if I had gone I might never have been able to tour again, hahaha!"

How many songs did you write for this album?

"God, about eight other songs that we just demo'd but weren't 100 per cent happy with. We did some real experimental stuff like a Heavy Metal rap song called 'Monstrous'; I think it's fantastic.

"We really went out on a limb, we wrote some really trippy acoustic stuff. The song 'Without You' came out like the most beautiful song, and it's just heartbreaking – it doesn't have big guitar solos or a big 'Home Sweet Home' chorus, just a beautiful slow song, starts an' finishes slow, nothing else.

"We just wrote tons of really rhythmic, crunchy Heavy Metal, and it's all driven by sex. The songs have the vibe of 'City Boy Blues', but they don't really sound sloppy or reminiscent of everything. So many bands jump on bandwagons and, God, I hate that."

You moved out of Hollywood. You're now hidden away in the valley area and far away from the disturbance of West Hollywood. Why?

"Well, you know I lived in Sherman Oaks, California and that was still out of Hollywood; the house there had gates around it and it was pretty secure, but it was the 24 hours a day Mayhem House.

"Now Tommy, Vince and myself live within five minutes of each other and we all live in gated communities, so outsiders can't get into the neighbourhood. I spend time with kids in the neighbourhood, I hang out with them because I'm always riding my bike around here. It's nice that the average person can't just walk up to my front door and interrupt my life.

"I'm not paranoid or anything, but now I not only live in a gated community, I have gates around my house and a massive alarm system, and I have loaded machine guns.

"It may sound like full paranoia, but that Matthew Trippe guy (the man who claimed to be the 'real' Nikki Sixx) bummed my life out, he just pissed me off.

"You know why it got to me? Because somebody brought it to my attention about a year ago. They said, 'Nikki, do you realise that the guy who killed John Lennon thought he *was* John Lennon?'. And I said, 'What are you trying to tell me?'. Their answer was, 'Watch your ass!'. I said, 'Great, thanks for making my day!'.

"After that, though, I got really weird about living out in the country and I just said, man, that's it! I want full security, full everything! You know, I hate to live like this, but that little creep really bummed me out."

Is he still suing you in court?

"He's not suing me, he's suing the management, he's on acid! You know, the guy's been in mental institutions."

I know that, but how can any attorney consider taking that case?

"I imagine because some country bumpkin guy who doesn't have many clients probably took the case hoping to get a little bit of recognition or visibility, so that his business would improve. Whether he wins or loses, I'm sure this guy doesn't care. I'm gonna screw this motherf**ker Trippe. I'm gonna go out of my way to put this kid in jail, because I'm pissed off!

"He disrupted my life completely you know. I have to be paranoid about where I go, and I'm not that kind of person. I don't believe in bodyguards and all that kind of stuff, I'm a free spirit, I like to hang out and do what I want to do.

"The thing is, how do I know he isn't out to get me? It could very well happen. The guy even copied all my tattoos, which is really bizarre, although he couldn't copy what I have now. You know that I did a full Japanese sleeve from my wrist

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VINCE NEIL

MICK MARS

TOMMY LEE

Pix Neil Zlozower

SIXXTH

FROM PAGE 48

to my shoulder, one solid tattoo, just like the one Tommy's been working on?"

WHAT DO you mean by 'a full Japanese sleeve'?

"When they tattoo every inch of your skin; that's the Japanese way of doing it. They don't do two or three tattoos on your arm, they tattoo the whole arm solid. It's tight from my wrist all the way to my shoulder."

Let's talk a little about the new Mötley show. Will Tommy be using last tour's drum kit extravaganza again this year?

"We're working on the new stageshow now. We've been doing the production, and it's really cool. Tommy's gonna go upside down but we're working on taking it out over the audience right now. Is that gonna be great, or what?"

While he's upside down?

"Yes, we're gonna see about taking more than just him over the audience – we're trying to work it out right now and if it can be done, we'll do it. 'The Flying Mötleys' sort of, like 'The Flying Nun', only we'll be in straitjackets.

"But you know what – I'm so hungry again! For the last five years I have loved rock and roll, I love the kids, but now I feel like a different person and I'm really jammin' right now to be in this band.

"I'm really proud of Mötley Crüe and everybody in it. We're more than best friends, we're like brothers; we spend so much time together just hangin' out, just doing absolutely nothing together, ya know?

"We've been together a long, long time and that kind of camaraderie usually goes after a while. It's easy to be in a new band, and talk about camaraderie, but when you've been around the world a few times and you've been through manslaughter charges and heroin addiction – three out of four Mötleys have been in rehab – the fact that we're the best of friends is really cool.

"There is one thing that I would like you to print, and that's that it means a lot to the four of us that we've been getting so much fan mail. I have an office in my house, a room where I write my lyrics and work on journals and all kinds of personal stuff every day. I also have this massive box, like a garbage bag, full of fan letters, and every day I try to answer at least four or five; I write the kids or I try to call them, and I really try to be in touch with what the kids want out of this band.

VINCE NEIL: "He bought Tommy Lee an AK-47 machine gun for Christmas," reveals Sixx. "It's the same model that this guy Perdy used recently, when he killed all those kids in the schoolyard . . ."

"They write letters saying how much we've helped them – thank-you letters for being there for them; a lot of kids have said they felt like committing suicide and if it weren't for the Crüe saying that you can beat the odds, they would have.

"It really rocks my world to get that stuff. I tried calling Tommy in his car the other day, and his phone was busy for about an hour. When I finally got through, I asked him who the hell he was talking to, and he said he was driving down the freeway talking to fans that wrote to him."

I HEAR YOU'RE in love again . . .?

"Oh, God, where do you always hear these rumours?"

I hear things, I'm on the streets, hangin' in the same circles as you . . . so, are you happy?

"Yes, I got a little satisfaction, like a little reward for all the hard work I've done over the last years. I'm really having a great time, she's a nice lady. Her name is Brandy, she's really cool."

Are you looking forward to spending three months in cold Canada to record the album?

"I'm really excited, because we're gonna get away from everybody's personal life. Nobody is going to be concerned with what's going on in their personal life, we're just going to be concerned with the music. Kind of like putting blinders on and focusing on the songs.

"This is how important it is to us – we sat down and had massive meetings with all the band members, all the road crew, and everybody who's in our lives . . . we sat down and the four band members got up and we said, 'We are going to have a f**king Number One album this year'."

You deserved one for 'Girls, Girls, Girls'. . .

"We deserved it, yes, but this time we're gonna *have* it, and we've worked our balls off. All four band members have kicked hard drugs and alcohol, and it's the hardest thing in the world to do, and we haven't gotten boring. At those meetings we had a f**king great rap, like: 'Yeah, we're gonna do it!'. You know, we're gonna f**king rip it, and we said, 'Nobody can see the band once we leave to record the album except on weekends'. And everyone said, 'Fair enough'.

"Nobody's gonna bug us and the band are off limits for everybody while we're in Canada; we're just gonna record, we're gonna kill! We're gonna put out the best rock and roll album that has ever been recorded.

"I am really confident! I'm so cocky that I'm probably over-confident. But I can be over-confident if I want to, you know."

That is exciting news. There aren't many exciting new bands around, so it's always good to hear Mötley are on a roll . . .

"You know, I talked to Axl the other day, and I said, 'Axl, you motherf**ker!'. I mean, they got a Number One album the first time out; I'm jealous. I'm not angry, 'cause they're my friends, but I'm f**king jealous, and I told him that.

"I mean, we went to Number Two with 'Girls, Girls, Girls', then got bumped off the charts by Whitney Houston the week we sold more records than she did, and it pissed me off.

"It's one of my goals, and I am a determined, stubborn man – I *will* get what I want. Axl was laughing, but, you know, it's great that I've got the hunger back – and I'm speaking for the whole band, too.

"I want a Grammy and an American Music Award too. When I was in Hong Kong at the end of our last world tour . . . this is kind of a funny story. I got thrown in jail on my 29th birthday when I was in Tokyo. Mötley were in Tokyo on my birthday and we were raising all this hell. I remember I got in two fist fights in this club called 'The Lexington Queen'.

"This guy came up to me and said, 'Who the f**k do you think you are?'. 'Cause there were about 30 Japanese girls standing around me. I said, 'I'm no-one, man, I'm just buying drinks, you want one?'.

"He said, 'You must f**king think your shit don't stink! You have all these little whores standing around you!'.

"I said, 'You can say whatever you want about me, but don't you ever talk about my fans like that'. He said, 'Oh, yeah? Your fans are a bunch of little no

MÖTLEY CRÜE: "I think we're gonna start our next tour in America," says Sixx. "It was the original plan to start in Europe, but right now it's hard to get ahold of the places we wanna play over there because of some sporting events that are happening . . ."

good whores!'.

"I hit the guy's face so hard that his nose went over to the side of his face and his head hit this steel pole. It cracked his skull open and blood was running out over his eyes. Some Japanese guys took him out in the street.

"That same night, Vince dumped a table over on some Mafia people, and they had their guns out. There were guns flying everywhere, and we were rolling around on the floor. We had to sneak out and jump in the back of these Mercedes limos that raced off with these people chasing after us. It was right out of a James Bond movie.

"THE NEXT DAY we played in Osaka, and on our way back Tommy and I drank about 15 bottles of Sake after we had already finished off two bottles of Jack Daniel's that we had brought from LA.

"We were smashed on the train. We poured Sake all over these Japanese people, we ordered curry and smeared it all over the walls of the bullet train. I picked up a bottle and threw it as hard as I could; it just missed this old Japanese man and smashed into the wall.

"When we arrived in Tokyo, the Japanese police were waiting for me. They handcuffed me and were taking me to jail. And Tommy was yelling, 'No-one is going to take my buddy to jail! I'm going with you, dude, I'm going to pop a cop!'. Tommy was trying to beat up a cop so he could go to jail and Doc (McGhee, who co-manages Mötley along with Doug Thaler) was freaking out!

"I was still in my stage clothes and make-up, since I had been too plastered to take it off. And I got these Japanese kids to sing, '*If my balls were on your chin . . .*' – you know, like a Christmas carol – '*. . . where would my dick be?*'. So there were about 50 kids singing this song, and the Japanese police were freaking out.

"That was the end of the 'Girls, Girls, Girls' tour.

"But here's where Hong Kong comes in. Everyone was going back to LA, and I said, 'I'm not going home. I don't want to go home!'. Everyone is saying, 'Oh, God!'. I said, 'I'm going back to Thailand'. Mr Udo, the promoter in Japan, said, 'Look, I'm going to Hong Kong, so why don't you come with me?'. Doc came along too, to supervise.

"So here we are going to Hong Kong, and I'm a complete asshole the whole trip.

"We went to these whorehouses; there are 800 prostitutes and you pick them by number. Each section of this place has a bar and each bar has a Madam – you tell them who you want and where you're staying. I said, 'I'll have numbers seven, 42 and 325, and I'm in room number so-and-so, right?'. Man, I raised so much hell! Finally Mr Udo and Doc sobered me up and took me shopping.

"The end of this long story has to do with the Grammys. See, in Hong Kong I got this $13,000 man's full-length black mink coat for $2,000.

"It was an amazing deal. Doc was saying, 'Buy it, Nikki, buy it!'. So I did, and swore I would never wear the coat until I win a Grammy, or an American Music Award, or my album goes Number One! That coat hangs in my closet as we speak, and I'm dying to put it on. So I'm gonna be wearing that bad boy someday."

YOU'LL HAVE to wait at least another year, since the Grammys and the Music Awards were just held in Los Angeles . . .

"I know, I put it on, and sat in front of the TV, but I didn't win anything so I had to take it off."

Hang in there, you'll be up for an award next year. Besides Guns N' Roses, nobody else really qualifies . . .

"I have to say, I'm really happy for the Guns. They are all my buds, but, you know, this has to do with my personal goals in my personal life.

"Like I say, the band has given up booze and drugs altogether, and the only way we could do it is by all four of us doing it together. You know what's really weird, I swear to God, I've got so much energy now that I'm clean. I'm not like this health fanatic or anything, but I'm like this little kid. My girlfriend Brandy says I'm like a kid!

"I always joke around – I jump up and down, and I'm always playing pranks on people. I'll go out of my way to go to a store to buy a water pistol to shoot people with, or a paint gun. I go out at two in the morning to rub egg all over somebody's car.

"I mean, I would never do that fun kind of rock 'n' roll stuff when I was gettin' f**ked up. And that doesn't mean everyone can't get f**ked up, it just means *I* can't.

"God, man, Steven Tyler (Aerosmith) helped Tommy and me out a lot, I tell ya. If Mötley Crüe could do anything for all the young kids out there it would be to say, 'Get out there on your dirt bike and do 30 foot jumps off a cliff – is that crazy?'.

"The kid will say, 'Yeah' and I'll say, 'Well, then Tommy Lee is still out of his mind'.

"Tommy and I went down to Mulholland Drive with these Belgian assault rifles and we were shooting down the side of the mountain, right in a residential neighbourhood.

"You know what I mean. That's completely out of control . . . but it is *fun*."

DEATHVINE

The column that's so immensely, incredibly, unbelievably heavy, it weighs more than Derek Oliver after a double Tandoori mixed grill breakfast.
By DON KAYE

■ NEARLY KICKED in my bloody television set the other night, when **Jethro** f**kin' **Tull** walked off with a Grammy award for best Hard Rock/Heavy Metal Performance of 1988.

Now I know the Grammies ain't worth spit in the UK (they're not worth much more in the States), but this was an insult to the Metal community and Metal fans in general.

It was tantamount to saying, 'Yes, we will finally give Metal its own category in the Grammies, but we will make it clear that we don't intend to take it very seriously'.

And for poor **Metallica** to be humiliated by hearing the wretched award being announced moments after perhaps the most agonisingly nerve-wracking performance of their careers – just dreadful.

At least the audience responded rightly – with silence and then boos. Had to get this all off my chest, thanks for hearing it out.

■ IT WAS because of Metallica that we have such a vast and often rich underground Thrash Metal scene to sort through in this column, and today is certainly no exception.

One of the strangest stories to hit the 'Vine recently concerns the apparent breakup of another bunch of Thrash pioneers, the always laughable, er, lovable **Venom**.

It seems that frontman **Cronos**, along with guitarists **Jimi C** and **Mike H** have split from Venom, leaving drummer **Abaddon** all alone.

The name of Cronos and Co's new project? Well, modestly enough, it's called **Cronos**!

Cronos the band have relocated to Boston and are currently doing some dates in the States, as well as being difficult to interview. No word yet on a record deal.

And what are Abaddon's plans?

Seems he's preparing to lure **Mantas** back into the Venom fold for another go-round with a new frontman! Now there'll be twice as many '(Fill in the country here) Assault' mini-LPs floating around – brace yourselves! *(For further information, see Cronos feature, page 22 – Ed)*

■ IN OTHER touring news, our Continental readers can expect to see **Forbidden** and **Sacred Reich** on their shores soon, and Death Thrashers should prepare for what may be the Death Metal event of 1989 – a planned European tour by **Sodom** and **Sepultura**!

That's right, together on the same stage, Germany's sickest and Brazil's most brutal. It's still unconfirmed as we write that the tour will come off, but we'll keep you posted!

■ GOT A LITTLE time this week to check out a fanzine, and it's the latest copy of the ***Bludgeoned Ear*** that's fallen on my desk.

From the makers of *Suburban Voice* (an excellent Hardcore 'zine) comes this strictly Metal offering.

It's not too interesting visually, consisting mostly of close-set type and fuzzy black-and-white photos, but it's packed with information, LP and gig reviews, and intelligent, no-nonsense writing.

For a copy of Issue 2, send $2 to: *Bludgeoned Ear*, c/o **Al Quint**, **PO Box 1605, Lynn, Massachusetts 01903 USA**.

The latest issue features interviews with **Motörhead**, **Celtic Frost**, **Hallow's Eve**, **Death Angel** and **Armored Saint**.

ATTITUDE: intelligent songs and featuring a vocalist who can – shock, horror! – actually sing

SALEM: good ideas but not quite there

■ LET'S HIT the Death Deck and see what's hot and what's not this week.

Ackshully, we've got some vinyl to check out this time. The first is the debut album from **Sadus**, a record we've mentioned on and off in this column for a few months.

Well, it's finally out, and I can tell ya it was hardly worth the wait.

Maybe I'm getting old, but I can't get into music being played this fast any more. Seriously, the whole record's just a wall of noise and sounds like the kind of Speedcore shit that was emanating from Germany and France about three years ago. (Anyone remember **UHF**?)

Sorry, guys, I just can't recommend this except for those diehards with Speed freakisms on the brain.

So if you're one of *those*, the address to write to is: Sadus, **PO Box 1107, Antioch, CA 94509-0110**. The record's called **'Illusions'** and sells for $8.50.

■ THE OTHER disc we've got today is the newest EP from Bay Area HC merchants and **Xavier Russell** faves **Attitude**, who are steadily proving themselves to be the best Crossover band to come along in a few years, perhaps since the **Accused**.

The three-song EP is called **'To Whom It May Concern'** and features intelligent songs with well-thought-out structures and dynamics, instead of the usual bashing.

Beefy riffs are laid thick over a solid rhythm section, and as an added plus, vox man **Andy Andersen** can actually sing, while projecting the necessary aggression.

Tight musicianship, punchy songs, and plenty of – dare I say it – attitude!

For ordering info, write to: Attitude, **PO Box 210625, San Francisco, CA 94121 USA**.

■ SWITCHING OVER to the cassette portion of our programme, first to come under the glass are a Japanese lot named **Salem**, who are no relation to the Israeli group of the same name.

The five-song tape has a nice production and is certainly ambitious, but Salem don't quite match their own ambitions.

The instrumental passages are ponderous attempts at a **Metallica**-like epic feel, but are not as striking, while the vocals are reminiscent of **VoiVod**'s Snake with a more limited range.

Salem have good ideas that never really gel, so my feeling is that they may surprise us in the future – unlike most Japanese artists.

For info, write to: Salem, c/o **Tatsu Mikami, 1783 Kizukisumiyoshi, Nakahara-Hu, Kawasaki City, Kanagawa-Pref.**

DYOXEN: flash Thrash and certainly not trash

211, Japan (possibly the longest address we've ever printed)

■ MORE INTERESTING is a new tape from **Killjoy**, the band formed by the singer of the same name who previously fronted Ohio cult Death Metallers **Necrophagia**.

The new outfit is not gore-splattered Grue Metal like Necrophagia, but rather a more technical Power Metal. There's good guitar work and drumming, and Killjoy's voice has moved out of the Death Vomitorium – he sounds more like a mutant offspring of **Tom Warrior** and **King Diamond** now.

Ultimately the songs are not particularly memorable but it's a flaw that the band can work on. For info, write to: Killjoy, **PO Box 282, Wellsville, Ohio 43968 USA**.

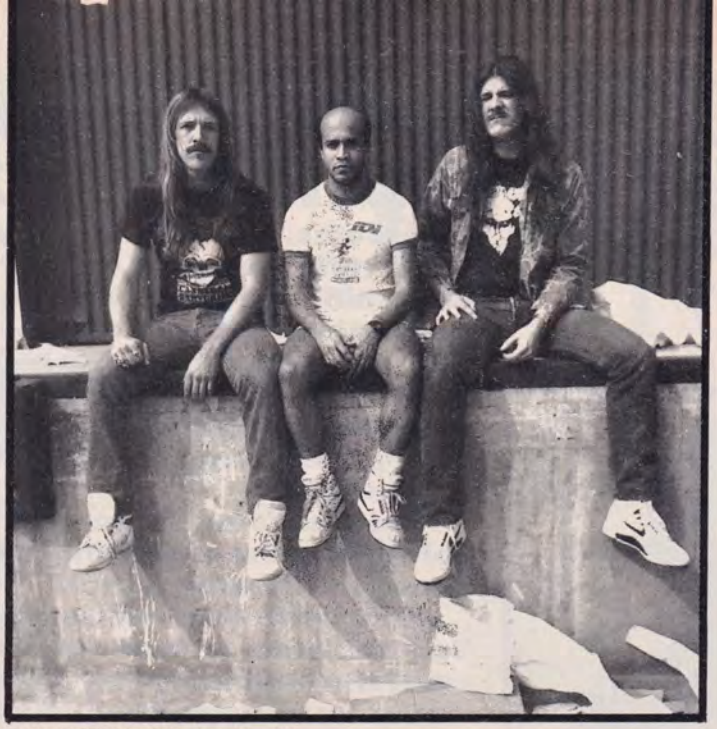
■ CLEARLY THE best demo on offer this week comes from **Dyoxen**, who made our Top 10 with last year's tape and look like they could be strong contenders with the new one.

It's more intricate, flashy Thrash from guitarist/vocalist **Michael Sanders** and his men; complex yet never too convoluted, and the songs feature interesting changes and riffs that you haven't heard 1,000 times before. It's well heavy but well fleshed out as well. Michael not only excels on guitar but his husky vocals are also a force to be reckoned with– the man displays some real personality in his work.

Dyoxen are currently signed to Cargo, a small Canadian label, but they're looking for distribution deals for their forthcoming debut album. A hearty recommendation comes from this corner!

For info, write to: Dyoxen, c/o **Gubby, Cargo Records, 1180 St. Antoine West, Suite 306, Montreal, Quebec H3C 1B4 Canada**.

■ OUR LAST two entries aren't as original and compelling as Dyoxen, but worthwhile nonetheless.



DISASTER AREA: 'nuff said

Disaster Area hail from California and are obviously influenced by **Motörhead** in a big way. I would have preferred something different than the Hardcore style vocals, but the band as a whole have a gritty, down-to-earth feel on their four-song demo.

One glaring rip off: on the tape's third track, the band lift the main riff from **Queen**'s **'Stone Cold Crazy'** with no attempt to disguise it at all – shame on you!

Disaster Area's music isn't so astonishing, but it propels itself along with powerful drumming and a lot of intensity. The tape is available for $5, plus $1 postage and packaging, from: Disaster Area, **17524 Colima Road, Box 148, Rowland Heights, CA 91748 USA**.

■ GOT TO END with a British band, and the latest to come our way is **DAM**, who are from Lancaster and have coughed up a well-produced, well-played slice of mid-pace Thrash.

This lot see no need for 'eads down speedballing and instead stake their claim with flexible vocals, muscular riffs and moments of unrestrained melody.

Again, the songs need a bit of work in the catchiness department, but the group's energy and professionalism stick with you.

Yet another name for the ever-growing UK Thrash pool.

The tape costs £1.50 plus postage and handling from: DAM, **30 Kensington Road, Morecambe, Lancaster LA4 5LU England**.

■ GOT A question for ya: what would you, the readers, like to see in Deathvine? Anything you'd like to see more of or less of? Or is there something you'd like that we don't include? Send suggestions to the address below.

And keep those tapes/discs/photos/letters coming to **Deathvine, 261-D Signs Road, Staten Island, NY 10314 USA**

THE NEW KERRANG! BINDER

IT'S HERE at last – the new, improved, *Kerrang!* binder!

If you like to keep yer kopies of *Kerrang!* perfect, pristine and krease-free, then here's your chance! The latest edition of our lavishly-produced binder has the *Kerrang!* logo emblazoned in full kolour on the spine and each will hold stacks of issues!

The *Kerrang!* binder costs just £5.50, including postage and packing. Cheques, postal orders or international money orders should be made payable to 'Spotlight Publications'.

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NEXT ISSUE

Only seven days to go until another hot edition of **Kerrang!** *hits the streets!*

READERS GATHER in your masses, Be-cause BLACK SABBATH are on the cover!

Yes folks, just centre-part your hair in the best VFTB style, don your mother's kaftan, make a Churchillian V-for-victory sign with either hand, thrust them skywards, stand on the kitchen table and holler the two above lyrics out to the cuddlesome tune of 'War Pigs', and everyone in your house will know just which legendary HM stars are making a return to the kover of *Kerrang!* next week!

And what's more, Howard 'Brum-Based Rocker' Johnson is the man bringing you the details about the 'Headless Cross' and a whole lot more!

Along with that, we've got Steffan 'Heading For The Wedding' Chirazi's gloriously graphic round-up of the legendary Bay Area Frash scene.

Also next week, the curtain goes up, there's the roar of the greasepaint and the smell of the crowd for new sensations DREAM THEATER!

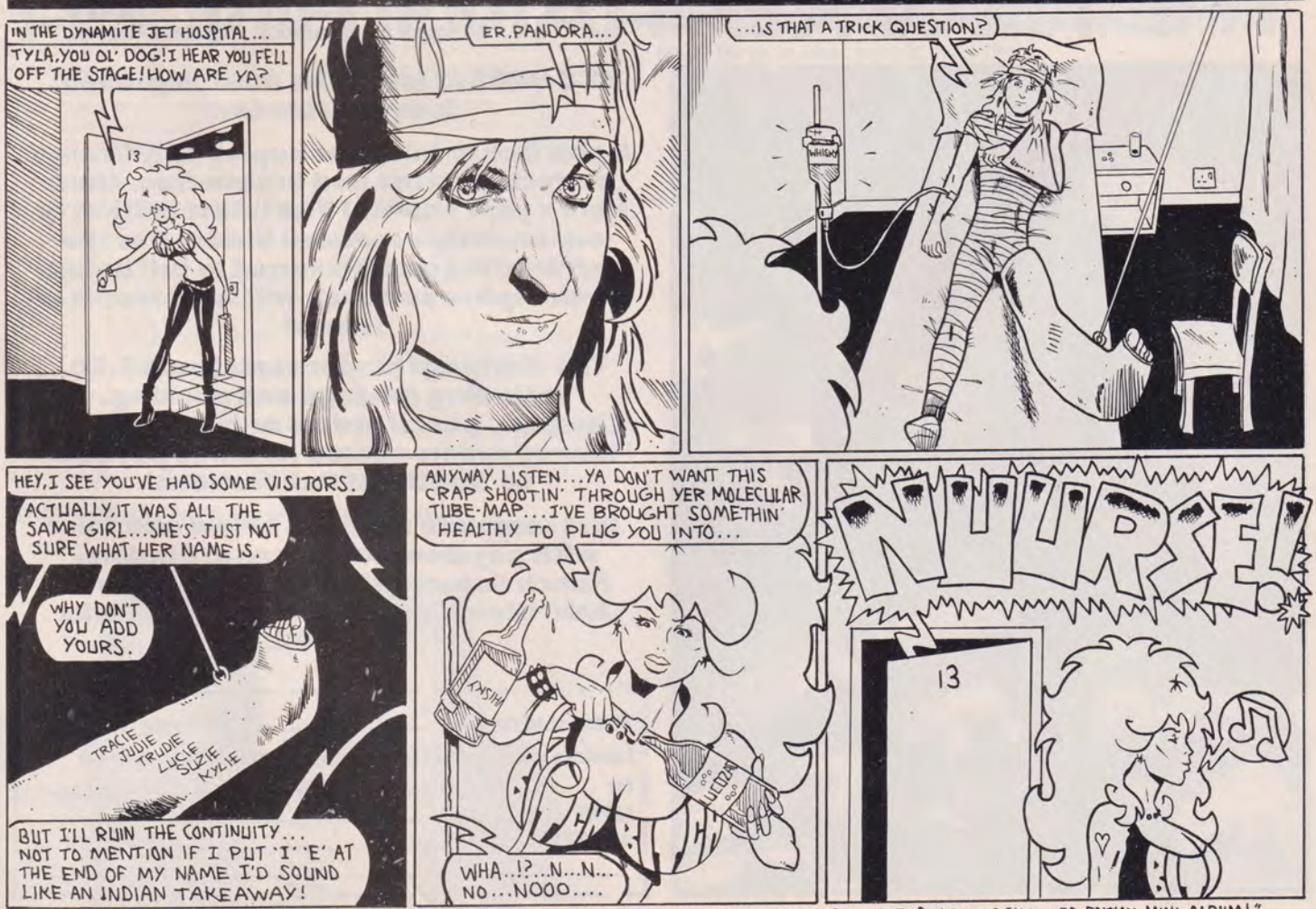
Plus an extremely interesting feature on the Derek 'A&R Man In A Hurry' Oliver-approved rockers EXTREME.

And absolutely free full colour posters of two complete and utter pouting sex-bombs – JON BON JOVI and LORRAINE LEWIS!!

Get down to yer noiseagent now, put on a funny voice, and ask him for *Kerrang!* issue 233, cover-dated April 8 and in a shop near you from April 4!

PANDORA PEROXIDE

by Ray Zell


IN THE DYNAMITE JET HOSPITAL...
TYLA, YOU OL' DOG! I HEAR YOU FELL OFF THE STAGE! HOW ARE YA?
13
ER, PANDORA...
...IS THAT A TRICK QUESTION?
WHISKY
HEY, I SEE YOU'VE HAD SOME VISITORS.
ACTUALLY, IT WAS ALL THE SAME GIRL... SHE'S JUST NOT SURE WHAT HER NAME IS.
WHY DON'T YOU ADD YOURS.
TRACIE
JUDIE
TRUDIE
LUCIE
SUZIE
KYLIE
BUT I'LL RUIN THE CONTINUITY... NOT TO MENTION IF I PUT 'I' 'E' AT THE END OF MY NAME I'D SOUND LIKE AN INDIAN TAKEAWAY!
ANYWAY, LISTEN... YA DON'T WANT THIS CRAP SHOOTIN' THROUGH YER MOLECULAR TUBE-MAP... I'VE BROUGHT SOMETHIN' HEALTHY TO PLUG YOU INTO...
WHA..!?...N...N... NO...NOOO....
NUURSE!
13

* ALTERNATIVE ENDING: "PANDORA, COME BACK! OKAY, OKAY, YOU WIN! YOU CAN HAVE A COPY OF THE 'A GRAVEYARD OF EMPTY BOTTLES' LIMITED EDITION MINI-ALBUM!"

METAL CHARTZ

Who's in and who's out, who's up and who's down, who's hot and who's not. . . find out right here on the page for all pop pickers 'n' Metal lickers!

ALBUMS

1	–	A GRAVEYARD OF EMPTY BOTTLES **Dogs D'Amour** (China)
2	4	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
3	2	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
4	1	OPEN UP AND SAY . . . AHH! **Poison** (Capitol)
5	3	RADIO ONE **Jimi Hendrix** (Collector Series)
6	5	G N'R LIES **Guns N' Roses** (Geffen)
7	8	VIXEN **Vixen** (Manhattan)
8	7	NEW JERSEY **Bon Jovi** (Vertigo)
9	–	STREET READY **Leatherwolf** (Island)
10	–	INTUITION **TNT** (Vertigo)
11	9	AFTER THE WAR **Gary Moore** (10)
12	39	STATE OF EUPHORIA **Anthrax** (Island)
13	12	SOFT METAL **Various** (Stylus)
14	14	RECKLESS **Bryan Adams** (A&M)
15	13	THE GREAT RADIO CONTROVERSY **Tesla** (Elektra)
16	15	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
17	26	HITS OUT OF HELL **Meat Loaf** (Epic)
18	10	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
19	17	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
20	24	SOMEWHERE IN TIME **Iron Maiden** (EMI)
21	18	SKID ROW **Skid Row** (Atlantic)
22	16	A SHOW OF HANDS **Rush** (Vertigo)
23	34	POWERSLAVE **Iron Maiden** (EMI)
24	–	A HOLOCAUST IN YOUR HEAD **Extreme Noise Terror** (Head Eruption)
25	42	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
26	29	LONG COLD WINTER **Cinderella** (Vertigo)
27	32	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
28	31	WHITESNAKE 1987 **Whitesnake** (EMI)
29	11	HOUSE OF LORDS **House Of Lords** (RCA)
30	6	HELTER SKELTER **Vow Wow** (Arista)
31	19	PYROMANIA **Def Leppard** (Vertigo)
32	25	LIVE AFTER DEATH **Iron Maiden** (EMI)
33	30	ON THROUGH THE NIGHT **Def Leppard** (Phonogram)
34	48	LED ZEPPELIN **Led Zeppelin** (Atlantic)
35	22	THE THIEVING MAGPIE (LA GAZZA LADRA) **Marillion** (EMI)
36	33	ELIMINATOR **ZZ Top** (Warner Brothers)
37	re	PIECE OF MIND **Iron Maiden** (EMI)
38	23	OVER THE EDGE **Hurricane** (Enigma)
39	43	. . . AND JUSTICE FOR ALL **Metallica** (Vertigo)
40	21	ARE YOU SITTING COMFORTABLY? **IQ** (Squawk/Vertigo)
41	27	GREATEST HITS **Journey** (CBS)
42	28	THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
43	35	SMASHES, THRASHES & HITS **Kiss** (Vertigo)
44	45	GUITAR MASTERS **Various** (Roadrunner)
45	36	SAVAGE AMUSEMENT **Scorpions** (Harvest)
46	37	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
47	49	FEMME FATALE **Femme Fatale** (MCA)
48	–	IN YOUR FACE **Shout** (Music For Nations)
49	40	INTENSE DEFENCE **Joshua** (RCA)
50	47	W.A.S.P. **W.A.S.P.** (Fame/EMI)

US HM RADIO

1	1	. . . AND JUSTICE FOR ALL **Metallica** (Elektra)
2	2	FABULOUS DISASTER **Exodus** (Combat)
3	3	BLESSING IN DISGUISE **Metal Church** (Elektra)
4	5	SKID ROW **Skid Row** (Atlantic)
5	4	THE GREAT RADIO CONTROVERSY **Tesla** (Geffen)
6	7	THE VISITOR **INC** (Giant)
7	–	BASIL THE GREAT MOUSE DETECTIVE SOUNDTRACK **Various** (Squeak)
8	9	LEAVE SCARS **Dark Angel** (Combat)
9	6	SURF NICARAGUA **Sacred Reich** (Metal Blade)
10	8	KILL TO SURVIVE **Meliah Rage** (Epic)
11	11	BLACK DAZE **Wasted Youth** (Medusa)
12	12	GN'R LIES **Guns N' Roses** (Geffen)
13	10	GROSS MISCONDUCT **MOD** (Megaforce)
14	14	DIRTY ROTTEN FILTHY STINKING RICH **Warrant** (Columbia)
15	15	ANNIHILATION PRINCIPLE **Lääz Rockit** (Enigma)
16	16	BACK WITH A BONG **Murphy's Law** (Profile)
17	19	OPERATION:MINDCRIME **Queensrÿche** (Capitol)
18	17	ANCIENT DREAMS **Candlemass** (Metal Blade)
19	13	STATE OF EUPHORIA **Anthrax** (Megaforce)
20	18	KINGS OF METAL **Manowar** (Atlantic)

Not compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

SINGLES

1	–	PARADISE CITY **Guns N' Roses** (Geffen)
2	1	EVERY ROSE HAS ITS THORN **Poison** (Capitol)
3	4	ANTI-SOCIAL **Anthrax** (Island)
4	5	READY FOR LOVE **Gary Moore** (Virgin)
5	2	MEAN MAN **W.A.S.P.** (Capitol)
6	3	CRYIN' **Vixen** (Manhattan/EMI)
7	–	LET THE GOOD TIMES ROCK **Europe** (Epic)
8	–	WHEN THE CHILDREN CRY **White Lion** (Atlantic)
9	6	ROCKET **Def Leppard** (Bludgeon Riffola/Phonogram)
10	7	BIG BAD EP **Little Angels** (Polydor)
11	8	DON'T KNOW WHAT YOU GOT ('TIL IT'S GONE) **Cinderella** (Vertigo)
12	10	I WANNA BE LOVED **House Of Lords** (RCA)
13	9	HELTER SKELTER **Vow Wow** (Arista)
14	–	HOW COME IT NEVER RAINS **Dogs D'Amour** (China)
15	12	PASSION RULES THE GAME **Scorpions** (Harvest)
16	14	CALLING **Angry Anderson** (Food For Thought)
17	13	FALLING IN AND OUT OF LOVE **Femme Fatale** (MCA)
18	15	ASTRONOMY **Blue Öyster Cult** (CBS)
19	17	AFTER THE WAR **Gary Moore** (10)
20	11	PURPLE HAZE **Jimi Hendrix** (Polydor)

INDIE METAL

1	–	A HOLOCAUST IN YOUR HEAD **Extreme Noise Terror** (Head Eruption)
2	3	GUITAR MASTERS **Various** (Roadrunner)
3	–	IN YOUR FACE **Shout** (Music For Nations)
4	1	THE FEAR **Acid Reign** (Under One Flag)
5	4	RIDE THE LIGHTNING **Metallica** (Music For Nations)
6	2	FABULOUS DISASTER **Exodus** (Music For Nations)
7	8	MASTER OF PUPPETS **Metallica** (Music For Nations)
8	6	KILL 'EM ALL **Metallica** (Music For Nations)
9	7	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise International)
10	16	LIVE AT LEEDS (THE WHO?) **The Macc Lads** (FM/Revolver)
11	5	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
12	17	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
13	–	BEATS FROM A SINGLE DRUM **Angry Anderson** (Food For Thought)
14	–	GROSS MISCONDUCT **MOD** (Noise International)
15	9	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
16	12	STARS ON THRASH **Various** (Roadrunner)
17	10	LIVE WITHOUT SENSE **Destruction** (Noise International)
18	14	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
19	11	MIRADOR **Magnum** (FM/Revolver)
20	15	NO SLEEP AT ALL **Motörhead** (GWR)

IMPORTS

1	3	TAKE A DEEP BREATH **Brighton Rock** (WEA)
2	–	THE DOGS D'AMOUR EP (JAPANESE VERSION) **Dogs D'Amour** (Polydor)
3	–	MARCHELLO **Marchello** (CBS)
4	2	THINGS YOU'VE NEVER DONE BEFORE **Roxx Gang** (Virgin)
5	–	LIVE AT CBGB'S **Agnostic Front** (Relativity)
6	8	DIRTY ROTTEN FILTHY STINKING RICH **Warrant** (CBS)
7	–	SITTIN' PRETTY **Sittin' Pretty** (Denim)
8	6	THE COOL **David Hallyday** (Scotti Bros)
9	–	BULLETS & LIPSTIK **Pretty Boy Floyd** (Hanover)
10	7	WORKFORCE **Workforce** (Scotti Bros)

STAR CHOICE

JULIEN DEAN (SOHO ROSES)
'LONELY BOY' Sex Pistols (Virgin)
'NOW HE'S A POOF' Macc Lads (FM/Revolver)
'DO YOU WANNA DANCE' Ramones (Sire)

MARTI (FELINE GROOVE)
'BILLY TWO RIVERS' Dogs D'Amour (China)
'ROCK 'N' ROLL SINGER' AC/DC (Atlantic)
'CRY ME A RIVER' Aerosmith (CBS)

LEE DORRIAN (NAPALM DEATH)
'DAY OF RECKONING' Pentagram (Napalm)
NEW GODFLESH LP – ADVANCE TAPE Godflesh (Earache)
'OURSELVES' 7 Seconds (Enigma)

THE HEADLESS CHILDREN
ARE YOU ONE?
NEXT MONDAY - 3RD APRIL